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SAINT-GAUDENS



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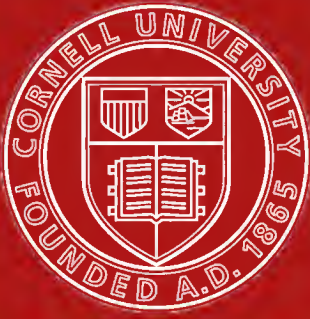
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AUGUSTUS
SAINT-GAUDENS



PORTRAIT OF AUGUSTUS SAINT-GAUDENS
 IN HIS FORTIETH YEAR
 BY KENYON COX

This reproduction is made from the original picture painted in the sculptor's Thirty-sixth Street studio in 1887 and destroyed in the fire in his studio in Cornish, N. H., in 1904. A replica was painted by Mr. Cox in 1908 for the Memorial Exhibition in the Metropolitan Museum. The sculptor is represented at work upon the relief portrait of William M. Chase. Behind his head, to the left, is a photograph of one of the Vanderbilt caryatids. A cast of the "Unknown Lady" of the Louvre stands beyond. Next is the bronze relief of Homer Saint-Gaudens as an infant, and beyond that the plaster relief of Miss Lee. The scaffolding behind the easel is the back of the Shaw Memorial.

AUGUSTUS SAINT-GAUDENS

BY

C. LEWIS HIND

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PREFATORY NOTE

This book on Augustus Saint-Gaudens is divided into four sections:

1. His Life: Chronology.
2. An Essay.
3. His Works: Chronology.
4. Photographic reproductions showing the development of his art from his first production to the last.

I am indebted to Mr. de W. C. Ward for permission to include many of the photographs he has prepared for an *édition-de-luxe* portfolio, giving the sculptor's entire achievement. Also to the editor of the official catalogue of the Memorial Exhibition held at the Metropolitan Museum, New York, a model catalogue in thoroughness of detail and arrangement.

NEW YORK, 1908.

C. L. H.

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PORTRAIT OF AUGUSTUS SAINT-GAUDENS IN HIS
FORTIETH YEAR. BY KENYON COX

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WILLIAM GEDNEY BUNCE

RODMAN DE KAY GILDER

DOCTOR WALTER CARY

DOCTOR HENRY SHIFF

JOHN S. SARGENT, R.A.

CHILDREN OF PRESCOTT HALL BUTLER

ADMIRAL DAVID GLASGOW FARRAGUT

MISS SARAH REDWOOD LEE

SAMUEL GRAY WARD

HOMER SHIFF SAINT-GAUDENS

MRS. STANFORD WHITE

PROFESSOR ASA GRAY

DOCTOR HENRY WHITNEY BELLOWS

ABRAHAM LINCOLN

AMOR CARITAS

DEACON SAMUEL CHAPIN ("THE PURITAN")

WILLIAM MERRITT CHASE

CHILDREN OF JACOB H. SCHIFF

GENERAL WILLIAM TECUMSEH SHERMAN

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JULES BASTIEN-LEPAGE

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STUDY FOR THE HEAD OF CHRIST

AUGUSTUS SAINT-GAUDENS, FROM PHOTOGRAPH BY
de W. C. WARD

AUGUSTUS SAINT-GAUDENS

HIS LIFE: CHRONOLOGY

- 1848 Born in Dublin, Ireland, March 1st. Father, a Frenchman, came from Aspet in Haute-Garonne, Pyrenees, a few miles from the town of Saint-Gaudens. Mother, a native of Dublin. When Augustus, one of several children, was six months old the family emigrated to America. Lived for three months in Boston, then settled in New York.
- 1861 At the age of thirteen Augustus was apprenticed to Louis Avet, cameo cutter, said to be the first man to cut cameos in the United States.
- 1864 Quarrelled with Avet and left his employment.
- 1864-7 Worked with Le Brehon, cameo cutter. Studied drawing at night during his apprenticeship—four years at Cooper Union, two years at National Academy of Design. Towards the close of this period he produced his first work, a portrait bust of his father.
- 1867 Went to Paris to study sculpture. Petite Ecole; aged nineteen.
- 1868-70 Paris. In 1868 he entered Jouffroy's studio in the Ecole des Beaux Arts. Self-supporting, working half his time at cameo-cutting. Mercié, a fellow-student; Falguière and Saint Marceau had just left. 1868 was the year of the Universal Exposition, when Paul Dubois exhibited his silvered bronze, *Florentine Singer*, which had been awarded the Medal of Honour in 1866. This work exercised a strong influence on contemporary sculptors and on Saint-Gaudens. Paul Dubois, who was nineteen years older than Saint-Gaudens, was one of his lifelong friends and admirers.
- 1870-2 Rome. On the outbreak of the Franco-Prussian War, Saint-Gaudens moved from Paris to Rome, where he remained for three years, associating with the French prize-men of the day, of whom Mercié was one. In Rome he produced the statues *Hiawatha* and *Silence*. He also experimented in painting, making studies of the Campagna.
- 1872 Returned to New York in the winter of this year to model a bust of William Maxwell Evarts, which was put into marble in 1874.
- 1873 Rome, where he remained until 1874.
- 1875-7 New York. Studio in German Savings Bank Building.

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- 1876 Received commission for the *Farragut* monument.
- 1877 Married Augusta F. Homer, of Boston.
- 1877-8 Paris. Member of the International Jury at the Universal Exposition.
- 1879 Rome. Flying visit.
- 1879-80 Paris. The *Farragut* exhibited in plaster at the Salon of 1880, also several medallions. Position assured.
- 1880 New York. Studio at Thirty-sixth Street.
- 1884 Received commission for the *Shaw* monument.
- 1885 Took a house at Cornish, New Hampshire, as a summer residence. Mr. and Mrs. Saint-Gaudens were the first settlers in this artistic and literary colony.
- 1887 *Lincoln* statue unveiled.
- 1888 General Sherman gave Saint-Gaudens eighteen sittings for his bust.
- 1891 *Adams* monument, Rock Creek Cemetery, Washington.
- 1893 Designed medal for the World's Columbian Exposition, Chicago.
- 1897 *Shaw* monument unveiled in Boston.
- 1897 } Paris. Worked on *Sherman* group. Officer of the Legion of
1900 } Honour. Corresponding Member of the Institute of France.
- 1900 Medal of Honour, Paris. Illness; returned to America, bringing the *Sherman* with him. Operation at Boston. Settled permanently at Cornish, N. H. He finished the *Sherman*, and, in spite of ill-health, produced, during the latter years of his life, among other works, the seated figure of *Lincoln*, the *Parnell*, the *Phillips Brooks* for Boston, the models for the allegorical figures in front of Boston Library, a seated figure of Christ with attendant angels, and the designs for the new coinage.
- 1901 Special Medal of Honour, Buffalo. The medal was designed by Mr. James E. Fraser.
- 1903 Equestrian statue of General Sherman unveiled at the entrance to Central Park, New York.
- 1904 Elected Honorary Foreign Academician of the Royal Academy, London. The following were among his other distinctions: Member of the Society of American Artists, which he had helped to found; Member of the National Academy of New York; Member of the Academy of St. Luke, Rome. Honorary degrees from Harvard, Princeton and Yale.

HIS LIFE: CHRONOLOGY

- 1904 His studio at Cornish caught fire. Models, drawings and sketches were burnt, also bric-à-brac and paintings, including his portrait painted by Bastien-Lepage. Saint-Gaudens was in New York at the time.
- 1905 The Cornish residents presented a gold bowl to Mr. and Mrs. Saint-Gaudens to commemorate the twentieth anniversary of their coming to New Hampshire. A masque, with seventy performers, was played in the grounds.
- 1907 Died at Cornish, after a long illness and much suffering, on August 3d. He worked almost until the end, often being carried to his studios to superintend the work of his assistants. On February 29th, 1908, a memorial service in honour of Augustus Saint-Gaudens was held in New York. A memorial exhibition of his works was opened in March, at the Metropolitan Museum, New York.

AUGUSTUS SAINT-GAUDENS

AN APPRECIATION

I



HE LEFT the world a little better than he found it." With these true and temperate words the voice of the speaker ceased. There was no applause, as this solemn assembly in honour of the memory of the first American sculptor of genius was in the nature of a sacred rite; but the hush of sympathetic appreciation that stilled all the trivial movements of the large audience was more eloquent than any quick manifestation of approval. We felt that the sobriety and taste of the peroration, as of the whole memorial oration, by Mr. McClellan, Mayor of New York City, was in harmony with the life-work of Augustus Saint-Gaudens. This lay service of gratitude for the gift of a significant life was held on the 29th of February, 1908, in the city of New York, where Saint-Gaudens lived and worked for so many years; where so many of his friends remain; which he had known so well, and upon which he has left the impress of enduring beauty and exemplary achievement. His *Sherman* and his *Farragut* rise nobly above the swirl of New York, standards to which others must strive to attain, the high-water mark of modern sculpture.

On August 3, 1907, death had released him from long-drawn-out suffering. He worked almost to the end at his home in Cornish, New Hampshire, for to him working and living were synonymous terms. His brain still continued to plan and design when, too weak to walk or to use his hands, he was carried across the garden from house to studios to direct and counsel his assistants who were making enlargements from the models of his last works that, in spite of bodily pain, he had been able to complete in the peace of the uplands of New Hampshire.

In the intervening months since his death comrades and friends, with Mr. Daniel Chester French as controller, had been collecting originals and casts of his work and arranging for a memorial exhibition to be held at the Metropolitan Museum. The lay service was a prelude to the opening of that exhibition. Never before, I think, has sculptor been so honoured; never before, in my experience, has the spiritual presence of an artist whose place is empty seemed so near as during those two hours consecrated to his memory with music, poetry and quiet-spoken words of affection, praise and prophecy. The harmonies of Chopin's *Funeral March* swelled from lamentation into the passages of triumph as if the heart of the composer were crying: "O Death, where is thy sting!" And as the familiar music quickened our senses, the white cast of one of the sculptor's creations, a standing virginal figure with upraised wings and hands rising from the back of the dais in a tracery of flowers, seemed to submit a spiritual communication from

him to us. This young figure, this Angel of Peace, Love and Purity, he modelled again and again for the commemoration of fresh sorrows, making in each essay slight alterations, as if saying: "I can change the blossoms, but not the structure of roots and stems—those are integral and unalterable." One of the early reincarnations is familiar to all—the *Amor Caritas* of the Luxembourg Gallery. The last I saw the other day in St. Stephen's Church, Philadelphia, embedded in the wall by the chancel, still and white, a monument to a girl who died young, and the words engraved on the tablet held aloft by this angel, into whose face has crept a sweeter radiance and in whose girdle you note some fresher flowers, are: "Blessed are the Pure in Heart for they shall see God."

When the quartet played certain numbers from Beethoven, Bach and Schubert, the echo of his presence in the hearts of many listening friends must have been very insistent, for Schubert's *Quartet in D Minor*, Bach's *Air from Suite in D*, Beethoven's *Quartet in F Major*, op. 59, had often been his choice on those musical Sunday afternoons in his big white studio in Thirty-sixth Street. As I did not know Saint-Gaudens in life, the music of his choice brought the man no nearer to me; but when my eyes travelled downward from that white angel among the flowers on the dais to the seated, shrouded figure reproduced on the cover of the programme, I felt that his art, which was so essentially the expression of himself, reached its profoundest expression in this woman, shrouded and quiescent, without name or inscription, so detached, so content with her loneliness, who sits awaiting an ultimate awakening in the cemetery of Rock Creek above the city of Washington.

II

"He left the world a little better than he found it."

Take the word "better" in its widest acceptation and can we say more for any man, woman, child or dumb creature that has lived and died? Art is not divorced from life, as certain shrill prophets would have us believe. It is a part of life, like the movement of clouds, the ways of insects, the energy from food, and the idea of righteousness. Art is life in life, and the part can tincture and sanctify the whole. The artist by being himself, his best self, can make the road for others living long after him not only smoother but a highway of recurring joys. We walk our stages of the journey and the best that we assimilate comes often from the letters written to us in terms of paint, print and marble by those whose insight and power of expression are greater than our own. We take the sustenance that our souls need, and as we grow in knowledge the food should also become finer, rarer and simpler in quality, as in the case of a learned Greek archæologist and lecturer of my acquaintance, who knows all there is to be known about Greek sculpture—a past master in it—but whose voice drops only into a reverent intonation when he speaks the name of the austere Scopas. Some, doubtless, have

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found sustenance in Canova and Hiram Powers. If those academic and uninspired craftsmen have helped others to live; if they have given one moment of relief from sorrow or boredom, one thrill of joy, then Canova and Hiram Powers have left the world a little better than they found it and to them let honour and thanks be rendered.

III

All great art is simple and any attempt to analyze the effect of a work of art upon the beholder should be simple. May we not just ask ourselves these questions: Does it quicken the emotions? Does it stir the slumber of the soul? Does it spur the brain? Does it open a window, as Jan van Eyck opened an early fifteenth century window to the beauty of the world of landscape art, although he did not dare to make Our Lady and Chancellor Rolin look through it at the winding river and little islands? Does it add something to our lives which we cannot find for ourselves, or which, having once found, we have lost in the stress and obsession of daily details? Does it give the thrill of the glory of a sunset seen suddenly through a window after a day of cloud, the mental joy of a piercing passage in Shakespeare, the ecstasy of a Mozartian melody, the inward comprehension of the mystery of life on hearing a child say its first prayers in its mother's arms? Remembering the street sculpture that, with certain brilliant exceptions, reduces thoroughfares and interiors in the Old World, as well as the New, to a level of almost inconceivable platitudinous ugliness, the answer, as regards the average level of modern sculpture, must be in the negative. There is little to choose between England and America. England has her terrible monuments crowded in Westminster Abbey, America has her awful effigies of chosen sons crowding one another in the National Hall of Statuary in the Capitol. We have our execrable *Achilles* in Hyde Park, our eyesores of *Stephenson* in Euston Road, *Cobden* in Kentish Town, and the monument to *Queen Victoria* in High Street, Kensington, at which even the drivers of omnibuses jeer. You have your—but a guest must be courteous. I would gild my criticism in the form of an interrogation. Has any American citizen ever derived one instant's pleasure or encouragement from, say, the *Horace Greeley* planted against *The Tribune* building, frock-coated *Roscoe Conkling* in Madison Square, *Washington Irving* in Bryant Park, or the full-sized cast of Michaelangelo's egregious *David* in the park adjoining the Albright Gallery at Buffalo? When a classical model is borrowed, it should be chosen from the master's highest achievement.

The "American Society of the Fine Arts," which is about to extend its sphere of influence, should agitate for a law to the effect that no public monument shall be erected in honour of the dead which does not minister to the pleasure of the living.

IV

The answer as regards the work of Augustus Saint-Gaudens is in the affirmative. Naturally it does not always pass the test. Since the nameless draughtsman of the quaternary period engraved the mammoth on the wall of the cave of Combarelles, the artist has not lived who would be awarded full marks in such an examination. Saint-Gaudens produced so much in his forty years of working life (glance over the pages of the chronology of his works), and sometimes a commission was not entirely sympathetic to him. Sometimes in modelling a bust or a relief of one who was no longer living he had only a photograph for guidance. Occasionally his work lacks that *raison mystique* of which Maeterlinck speaks; occasionally it does not evoke emotion in the beholder. I am cold before his *Peter Cooper* seated heavily in the embrasure of a heavy canopy by the Cooper Institute. The figure is picturesque in its uncouthness, but it lacks the splendid sense of personality that distinguishes the *Lincoln*. The mere idea of Lincoln is an inspiration in itself. The idea of Peter Cooper, admirable citizen and good man, does not inspire us, and it did not inspire Saint-Gaudens. The artist must feel before he can express. Perhaps it is the canopy, in which the sculptor was assisted by Messrs. McKim, Mead & White, that deadens my appreciation of the *Peter Cooper*. If this be so, it is the single instance in which that remarkable firm who collaborated with Saint-Gaudens in the architectural setting of many of his monuments, and to whom New York and America are indebted for a series of beautiful buildings, failed to add a distinguished architectural setting to the sculptor's design. But with the exception of *Peter Cooper* and a few others, such as the *Garfield* in Fairmount Park, Philadelphia, the many works of Saint-Gaudens triumphantly answer the question: "Do we give pleasure to the living?"

If I were asked to catalogue the works by him from which I have derived the keenest delight and which continue to delight, I would name the *Sherman*, the *Farragut*, the *Lincoln*, the *Shaw*, the figure in Rock Creek Cemetery, the *Puritan*, the *Pilgrim*, the series of standing angels to which the *Amor Caritas* belongs, and among the reliefs, the *Butler Children*, the *Schiff Children*, the *Bastien Lepage*, the little *Homer Saint-Gaudens* and the early *Robert Louis Stevenson*, not the memorial in Saint Giles's, Edinburgh, which is too large, but the original small relief in rectangular form, showing the head and foot of the bed, that long bed, the long lines of the figure, the long, sensitive face, seemingly doomed but happily reprieved, and on the background the winged horse, the ivy leaves and berries, and the verse ending:

"Life is over, Life was gay,
We have come the primrose way."

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V

I count myself fortunate in having, by the chances of travel, reached the point of approach to the work of Saint-Gaudens suddenly. He came almost newly to me. Nothing was discounted by advance paragraphs and studio discussions. I saw two of his finest works, the *Sherman* and the *Farragut*, for the first time on the day of my arrival in New York. I walked up Fifth Avenue and encountered with a thrill of joy *Sherman* the soldier riding to victory, signalling a pæan of triumph among the trees at the south entrance to Central Park. I walked down Fifth Avenue and found *Farragut* the sailor, balancing himself as if still standing upon the quarter-deck of his good ship, comfortably grounded in Madison Square. I looked up above his bluff, strong face, high up through the brilliant clarity of the light that makes New York, five out of seven days in the week, one of the pleasantest winter resorts in the world, and there, on the pinnacle of the Garden tower, was slim *Diana*, one of Saint-Gaudens's few nudes, "*Diana of the Cross Winds*," as she has been called, shooting an imaginary arrow at the Flatiron Building that dominates the windiest corner in all New York. One grows very fond of this little *Diana* (she is many feet high), as she is always present and always contented and pretty. I see her from the room where I write these lines, a beautiful silhouette against a luminous white cloud, poised on her pinnacle, ready to shoot and fly away, not in the least disturbed at the gigantic marble tower 658 feet high, with 48 stories, "the highest office building in the world," that will overtop but will not subjugate her. She recalls, too, the labour of infinite pains that Saint-Gaudens always gave to his work. Perfection was his only goal. His artistic conscience knew no rest even after a work was cast in bronze, unveiled and placed *in situ*. He was never satisfied, and so fearful of letting anything but his best go forth to the world that many experiments never left his studio.

He desired to alter the *Shaw* monument that rises from the terrace above Boston Common. Permission was refused; but he worked again upon the original sketch, remodelled the floating figure of Death or Fame and replaced her at a different angle. One day he announced his determination to refashion the drapery of the figure in Rock Creek Cemetery, and desisted only when his assistant, Mr. Fraser, said: "You may make it different; you cannot make it better." After *Diana* had been placed on the tower in Madison Square Garden he came slowly to the conclusion that the figure was too large. Stanford White concurred, so *Diana* was taken down, at their own expense, and replaced by the present smaller version.

VI

Subjective impressions may, or may not, be of interest to the reader, but the greatness of the subject or theme may excuse the record of them.

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When I recall the various impressive, startling, interesting and amusing episodes of my five months' sojourn in America, the dominating impression is of my first glimpse of Saint-Gaudens's *Sherman*, the colour of gold, a happy warrior in the flush of his "vigorous and eccentric years," eager, intent, his stern face touched with idealism, symbolically marching through Georgia to the sea, localised by the broken pine branch beneath the horse's feet, led by Victory, laurel-crowned, bearing a palm branch, man, horse and Victory sweeping onward "that the Union might be saved, and that then forever there might be peace." Here is inspiration for the youth of America; here Art passes from the exhibition room into the arena of life, where shine the unsoiled fabrics of which immortal things are made. Saint-Gaudens wished to place this group, his ultimate great work, the last canto, as Mr. McClellan finely called it, of his epic of the Civil War near Grant's tomb on Riverside Drive. The authorities decided otherwise, wisely I think. It would be hard to imagine a finer site for this incentive towards ideal patriotism than the widening land where the palaces of Fifth Avenue merge into the pleasantries of Central Park. There, on an oasis in the traffic, *Sherman* rides eternally forth to Victory.

In journeying about New York one often passes the *Sherman*, and always at the sight of this fusion of the real and the ideal, the seen and the unseen, the real warrior and the warrior's ideal—Nike-Eirene—the heart leaps as to a war chant, or to great deeds told in great verse. There is an extraordinary suggestion of a light-footed forward movement in the advancing group: the travail of the way is forgotten in the glory of the mission. The feet of the Victory seem hardly to touch the ground, and the inspiration of her presence, the aura of her spirit, sweeping out from her unfurled wings, sweeping forward through her outstretched arm, touch and refine the clay of horse as well as of man to something rich and rare. It is that uncommon thing in art, an ideal made concrete and actual without loss of verisimilitude and with no hint of sentimentality. This lyrical epic in bronze honours the dead and delights the living. Incidentally it pleads for colour in public monuments as sanctioned by the ancients from Phidias to Jan van Eyck. Who will deny that the group gains greatly in beauty from the two layers of gold leaf that Saint-Gaudens placed upon it, and, if we are to judge by the *Marcus Aurelius* on the Capitoline Hill, the weathering of the centuries will but add to the charm of its patina?

VII

"Whatever you do, have the appearance of doing it without toil," was the sage counsel given to the gentlemen of Urbino's court. The *Sherman* bears no more hint of the signs of toil than when Tetrizzini warbles Donizetti, yet no fewer than eleven years of study and alteration passed before the group was unveiled on Decoration Day, 1903. For three of the years the sculptor was ill; but he worked upon

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it, more or less, for eight, and he told a friend he estimated that it cost him three years of actual labour. An important article in the *Century Magazine* (March, 1908) by his son, Mr. Homer Saint-Gaudens, who is to write the official life of his father, supplies interesting details of the work done by the sculptor on the *Sherman* during the last years of his life. When he left the hospital in 1900 and settled at his country home in Cornish, his first serious occupation was "the completion" of the *Sherman* monument. I must quote a few lines from Mr. Homer Saint-Gaudens's article to show what the word "completion" signifies:

"At this time (1900) one cast of the *Sherman* stood in the Paris Exposition, while a plaster duplicate had gone to the French foundry. My father, however, still dissatisfied with the result, and yet dreading a trip abroad, set up a third replica in Cornish, and engaged assistants, in order to send his alterations to Paris, where they might be inserted in the bronze. And here, in a shed placed around the statue to keep out the snow, but not the cold, he remodelled sections of the cloak until he enlivened it with a possible floating movement. He modified such portions of the Victory as her wing and her 'Germanic' hair at the back of her neck. He emphasized the tiny angles and stiff marks of age upon the horse to increase the nervous snap. He restudied the mane, and, at a fortunate suggestion of an assistant, lifted the end of the tail. And he changed the oak branch on the base to one of pine. ← . .

"But the troubles with the *Sherman* were not over after these [and other] alterations. My father betrayed too great an interest in this combination of the real with the ideal to let the statue escape him then. So he set up the bronze himself in the field back of his house, to the delight of the farmers, that he might experiment with a pedestal and supervise the application of the patina."

VIII

Lest it be thought that my enthusiasm for the *Sherman* is too unbridled, I give myself the pleasure of quoting Mr. Kenyon Cox, who has written much, always with insight and knowledge, on Saint-Gaudens. Some years ago he expressed the conviction that the *Sherman* monument is third in the rank of the great equestrian statues of the world, the first two being Verrocchio's *Colleoni* and Donatello's *Gattamelata*, a handy piece of criticism, as it has been used as an original commentary by almost every writer and speaker on Saint-Gaudens. In his latest essay on Saint-Gaudens (*Atlantic Monthly*, March, 1908), Mr. Kenyon Cox writes: "To-day I am not sure that this work of an American sculptor, just dead, is not, in its own way, equal to either of them."

IX

Taste and sobriety were the characteristics of Saint-Gaudens's work. He had a horror of the melodramatic, or extremes of any kind. //

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His prepossession was with grace, sweetness, spirituality, refinement, whatsoever you choose to call his essential quality. Emotion in marble made no appeal to him. I believe he was quite out of sympathy with the passion and pathos of Rodin's later work. He was a draughtsman, a designer, who expressed himself with equal feeling for the *ensemble* whether he worked in the round or in relief. He was a true impressionist who saw a work as a whole before he began, and who kept the impression before him until the end. Although he laboured at detail, he always strove to keep the detail subservient to the *ensemble*. In studying his work we feel that it is completely under control, impulse is chastened by consideration. He was an eclectic with, if the term be allowed, more individualism than eclecticism, yet he never allowed his individuality to master the temperament of his sitter. Facile cleverness he abhorred. He avoided mere realism, desiring to mould what he selected from life into a pattern framed by the artist's vision. How the temperament of this silent and sagacious man was evolved from a French father and an Irish mother, with Paris as his art pedagogue, and New York, still a little raw in those days, as the scene of his working years, I leave to students of heredity to determine.

X

If we agree that personality is the life-giving principle in art, the essence which produces the æsthetic and spiritual aura of great work, it should not be difficult to find a word to express the personality of every significant artist. Recall a great name and his epithet should trip to the tongue—the splendour of Titian, the curiosity of Leonardo, the mysticism of Blake, the taste of Whistler. For Saint-Gaudens I would coin a compound, and speak of his austere-sensitiveness. His artistic antennæ explored the nature of his model, while his austerity restrained him from dwelling overmuch on the intimacies that he had discovered. This sympathy is well shown in such divergent pieces as the *Doctor Shiff* of 1880, the *Miss Sarah Lee* of 1881, the *Professor Asa Gray* of 1884, the *Dr. Bellows* of 1885, the *Bastien Lepage* of 1889, the *Mr. and Mrs. Wayne MacVeagh* of 1902 and the *Phillips Brooks* of 1907.

Consider his five heroes of the Civil War—*Farragut* 1880, *Lincoln* 1887, *Shaw* 1897, *Logan* 1897 and *Sherman* 1903. How individual they are, how minutely and delicately felt, yet how large in conception. Even the *General Logan*, which his most sympathetic critics agree in dispraising, can be defended on the ground that the sculptor could not escape from the fact that he had to render the *bravura* and *braggadocio* of "Black Jack Logan." It is difficult for an artist working for his living, as well as for fame, to refuse commissions that he may feel are antipathetic.

XI

But Farragut was a man after his own heart, although I suspect that bluff sailor would chortle at sight of the delicate designs of the pedestal upon which his effigy stands, and would smile, the way of a ship upon the sea being his particular knowledge, if he could be told that the seat curving round his monument is shaped like the classic elliptic *exedra*. You must see this monument *in situ*; indeed, the only way to study a monument is in the place for which the sculptor and architect designed it. The very back of this sailor, hard-trained, equal to any fortune, is the very symbol of them that go down to the sea in ships, that back rising doggedly above the curt command engraved beneath, "Stick to the Flag." Farragut faces the street, standing easily, but firmly, seaman fashion, the real man towering above the dainty unreality of the pedestal of New River bluestone compact of fancy and imagery. A sword, plunging down through the waves, is flanked by figures in low relief of Courage and Loyalty; and the arms of the seat are formed by the curving backs of dolphins. On the ground beneath are pebbles of the beach, and embedded in them is a bronze crab, on whose back may be read the half-obliterated name of Stanford White, who collaborated with the sculptor in the architectural setting. I can never pass this monument. I must always pause. Others too. One snowy night I watched a ragged Italian family forget cold and hunger in their interest. The mother and the children listened while the father explained in soft Italian the merits of the American sculptor's work.

XII

The Italian father passed his fingers affectionately over the low relief figures of Courage and Loyalty on the pedestal of the *Farragut* statue. Perhaps he, as a remote descendant of that wonderful period in Florence when rare Donatello, and those others whose names are like flowers, worked in low relief, felt some dim ancestral memory stir. Perhaps the Italian father, like others whom I could name, enjoyed these soft figures in low relief more than the sturdy statue of Farragut. Low relief to many has a peculiar fascination, appealing more as a method of drawing than of modelling, and demanding from the artist a far greater sensitiveness in the rendering of light and shade than work in the round. The title sculpture has even been denied to low relief: it has been claimed as a form of graphic design in stone or metal, so akin to painting that connoisseurs of the Renaissance would hang reliefs and paintings together.

Saint-Gaudens was intrigued with low relief. Indeed, he may be said to have revived the art which flowered in the era of Donatello to such a degree of delicate beauty that certain Florentine low reliefs seem like whispers in marble, so elusive that sometimes one fancies a breath will blow the delicate modelling away. Think of Donatello's *Youthful*

St. John in the Bargello, and his head of a cherub in the cathedral at Florence; of Mino da Fiesole's *Madonna, Child St. John*; and in the round of Andrea della Robbia's *Bust of a Child* in the Bargello, and Desiderio da Settignano's bust of *Marietta Palla Strozzi* in the Berlin Museum.

Saint-Gaudens attempted and nearly always succeeded in his many experiments in this art "standing between sculpture and painting," from lowest relief to the highest, from the *Bunce* and *Cary* heads, pictorial and tentative, made in Paris in 1877 and 1879, to the consummate mastery of the *Shaw* memorial; from the simple head of his infant son to the command of composition shown in the *Butler* and *Schiff* children.

XIII

How does a bronze low-relief portrait group look, usurping the place of a picture in a modern drawing-room? I was fortunate in seeing the relief of the *Butler Children* in its rightful place in the house of the mother of the two little boys whose young beauty it perpetuates, enclosed in the hammered oak frame designed for it, hanging on the wall of a panelled room above a wood fire which cast shifting reflections upon the patina of the bronze. No picture could seem more suitable to the place, or give a more enduring pleasure than the surfaces of this low relief, hiding and revealing themselves under the influences of the ruddy light from the fire and the pale light from the window. Saint-Gaudens, like Romney, was an instinctive maker of beautiful patterns, a man who saw life picturesquely, who knew it, and who confessed that he had "to fight against picturesqueness." Whatever he may have fought against and omitted in making this relief, the result is charming; an alluring picture of child life, two little boys in Highland costume, the elder holding his arm affectionately over the shoulder of the younger, the two hands clasped.

Equally pleasing is the low relief of the *Schiff Children*, of which a marble replica hangs in the permanent collection of the Metropolitan Museum and a bronze reduction in the Luxembourg Gallery. The figures of the little boy and girl are knitted together by the graceful lines of the shaggy greyhound's body. They are in the marble and yet not of the marble; they draw one to low relief, the most difficult of all sculptural methods, making, even when not particularly well done, an appeal more intimate than sculpture in the round.

XIV

In one of his essays Mr. Kenyon Cox says: "I believe Saint-Gaudens the most complete master of relief since the fifteenth century."

Since the fifteenth century! Yes! The fifteenth century still stands unapproachable. In appraising the work of Saint-Gaudens, distinguished modern, whose genius has isolated him, and who was the first

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sculptor in America to vitalise the art, there may be a temptation in our pride in his prowess to overemphasize his achievement. Art never dies, it slumbers only, reawakening when a child of genius is born to influence and educate his contemporaries, and by his achievement once more to spill that blessed word Renaissance over the pages of art histories. The achievement of the ages in sculpture is so tremendous that there is hardly an era since civilization began when we cannot say of examples of plastic art: "These are unapproachable." You can say it half a dozen times during one afternoon in any museum in the world. I said it yesterday at the Metropolitan Museum of New York standing before a series of sculptors' small models, heads, torsos and feet of queens, birds, etc., made 2,500 years ago—perfect; before a Greek low relief of a *Young Horseman* of the fourth century B. C.—perfect; before a bronze *Panther* rolling on its back, early Imperial Roman—perfect. One has only to close the eyes and make memory pictures of masterpieces by craftsmen of Egypt, Assyria and mighty Greece; of Gothic figures carved by unknown craftsmen for cathedrals when sculpture and painting were the handmaids of architecture; of works by Donatello and Michelangelo, to be reminded that a modern must be very gifted to stand up among these great memorials of the past and win any measure of our approbation.

XV

Again and again has Saint-Gaudens been called a child of the Italian Renaissance, to which he was drawn through the example of certain French sculptors, through the virile Rude, maker of the *Marseillaise* group on the Arc de Triomphe, through Dubois, and in a lesser degree through Chapu, Carpeaux and Mercié, who heralded what I suppose I must call the midnineteenth century French Renaissance in sculpture. Claux Sluter, Pilon, Goujon, Houdon and Pigalle do not seem to have influenced these Frenchmen much. Their eyes pierced back to Italy in her lovely youth of art where around the miraculous Donatello, early and later masters group themselves, or follow on like flowers in a garden walk, each beautiful in itself, each offering its perfume to the aroma of that supreme flowering time—Jacopo della Quercia, the della Robbias, Ghiberti, Desiderio da Settignano, Bernado and Antonio Rossellino, Mino da Fiesole, Benedetto da Majano. When in 1867 Saint-Gaudens, a youth of nineteen, went to Paris to study art, sculpture was awakening from one of its recurrent slumbers. Ardent spirits had cast off the shackles of *pseudo* classicism, broken away from formal or informal reverence for second-rate antiques, those smooth nymphs with pitchers and smoother angels with harps, coy Venuses and heroic personages doing nothing trivially, all the dreary statues that block the corridors of a bored academicism. Instead, they looked at Donatello and his kin, and, looking, had the inspiration to do what Donatello did, what all strong souls do at the appointed time—to make

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that return to Nature that recurrently revivifies art. Saint-Gaudens arrived in Paris in 1867. The year before Paul Dubois's *Florentine Singer* had received a medal of honour in the Salon. In 1868, the year of the Universal Exposition, Saint-Gaudens saw the *Florentine Singer* at the Exposition. That statue we are told "marked an epoch for him as it did for modern sculpture." The new movement had begun. Saint-Gaudens crossed the threshold of classicism and stepped out into the radiant air of the return to nature. Paul Dubois, nineteen years his senior, became his friend and remained his friend for life. Falguière and Saint Marceau had just left Jouffroy's studio. Mercié was his fellow-student. Saint-Gaudens participated in the excitement, saw visions and began to prepare himself for the visitations of the muse. One wonders in what direction his art would have evolved had he never gone to Paris, but remained in America; had he never seen the *Florentine Singer*, never met those ardent young French sculptors and shared their enthusiasm.

XVI

In a way he was more fortunate than his companions in Jouffroy's studio. He was already a craftsman, and he was able to support himself during those four years of study in Paris by his trade of cameo-cutting. As a boy he had served six years' apprenticeship to two cameo cutters in New York, "one of the most fortunate things that ever happened to me," he said in later life. From his practical knowledge of the art of gem-cutting and the years he spent studying drawing at the Cooper Union and at the National Academy of Design in New York, he came to Jouffroy's studio equipped with a practical knowledge, and with habits of close application, that made a splendid foundation for his imaginative flights of later years. The collection of his works at the Metropolitan Museum contained a glass case showing a photograph of him at the age of seventeen seated at his work table, looking up from the cameo which he has been cutting. In the case were topaz and onyx brooches that he had carved in those long past days, the first steps of the small craftsman who became a great artist. It is a long journey from minute work upon a topaz brooch to the large and masterly achievement of the *Sherman* memorial. What effort, what striving towards perfection hide in those forty years!

XVII

Surveying this life of loved labour, I see it in three divisions, which I will call Prelude, Interlude and Postlude.

The Prelude ends with his first visit to Rome in 1870 at the age of twenty-two, whither he was driven from Paris by the outbreak of the Franco-German War. The Interlude extends from 1870 to 1900, thirty years of activity and absorption in his art. The Postlude begins in 1900, when he returned from Paris an ill man to settle in Cornish, where he remained, with occasional visits to New York, until the end came in 1907.

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As regards the Prelude and Interlude, there is little to add of external interest to the bald details given in the chronology of his life printed in this volume. His youthful productions, a bust of his father made when he was nineteen and the bust of William M. Evarts, suggestive of Roman influences, produced after his return from Italy, are not noteworthy; they betray neither originality nor temperament. Neither do his marble statues of *Hiawatha* and *Silence*, completed before he was twenty-four, show promise of the distinction of his later achievement, although some may detect in the *Silence* a foreshadowing of the figure in Rock Creek Cemetery. Any competent and industrious young man could have produced them; but there was promise in the *Angels Adoring the Cross*, in high relief, for the Church of St. Thomas, New York, unfortunately destroyed by fire. A man of no professed religious belief, he did his best work when the subject was invested with a mystical or spiritual significance. Then some slumber of flame within him leaped up and kindled that "something more" into his work which makes art significant. From actual flame and fire he suffered in spirit and in pocket. In addition to the group in St. Thomas's Church, his *Angels on the Tomb of ex-Governor Morgan* were consumed by flames, and in the disastrous burning of one of his Cornish studios in 1904 there perished models, casts, drawings, household furniture, bric-à-brac and paintings, including the prized portrait that Bastien Lepage had made of him.

The end of the first decade of the Interlude period was crowned by the low relief of the *Butler Children*, and the unveiling of the *Farragut*, which proclaimed him a master.

XVIII

The years between 1880 and 1900, which saw the completion in 1887 of the *Lincoln* and *The Puritan*, and the *Shaw* ten years later, were interlude only as the life of man may be called an interlude between two eternities. Those were strenuous years. As if with prevision that he would die all too young, he would bewail, one of his intimates tells me, the brief time there was to do all that he meant to do. He was a reticent man, talking little in company, not averse to Bohemian gatherings, but filling the part of onlooker rather than participator. I have heard him described as a *neurose*, but with his nerves well under control; often indifferent to opposition, but capable of sudden outbursts, as when he ground a plaster medallion beneath his feet when the criticism of the subject had irritated him to exasperation. Work calmed him. An assistant tells me that sometimes he would arrive at the studio in a state of suppressed nervous excitement, but that the moment his hands touched the clay and began to shape and press the material, he would gradually become quite calm and intent. One of the intimate friendships of his life was with Robert Louis Stevenson, who sat for him in New York when delayed in that city by illness on his way to the

Adirondacks in 1887. The Puritanic, mystical part of Stevenson, combined with his charm, ease of expression and the range of his frolic imagination, fascinated Saint-Gaudens. He was forever quoting him, the prayers as well as the poems. Readers of the "Letters" know what Stevenson thought of "My dear godlike sculptor." Stevenson's philosophy of happiness in the shadow of death must have affected Saint-Gaudens, who disliked speaking of death, although suggestions of our common end by symbol or by implication are not infrequent in his works, but always as triumphant or consolatory, never, as in Albert Dürer, as a menace.

XIX

It was in 1887 when he knew Stevenson intimately that he produced *The Puritan*, a statue in which he has expressed not only the personality of a type, but also the spirit of a world-moving movement. If any modern effigies deserve the appellation great, this statue is in the category. I saw it on a day of deep snow, standing dourly on its little hill in Springfield, the very essence of rigid Puritanism. Its correct name is Deacon Samuel Chapin, who was one of the founders of Springfield, but the world has agreed to call it *The Puritan*. A bust Saint-Gaudens made of Chester W. Chapin, a descendant of the deacon, served as a model.

Eighteen years later, in 1905, he was asked by the New England Society of Pennsylvania for a replica to be placed in Philadelphia. The sculptor consented, but gave them more than the contract demanded. The new statue was to stand against the City Hall, conterminous to the traffic, not on a hill above the sight-line, as at Springfield. The sculptor, taking the model in hand again, made certain changes which he deemed necessary for its new environment. The head was remodelled and changed, the flying cloak was altered, the hand grasping the cudgel was advanced and the Bible was reversed so that the lettering "Holy Bible" was seen. Thus *The Puritan*, sojourning for years in the craftsman's brain, shaped itself into *The Pilgrim*.

Saint-Gaudens, as I have said, also wished to change a detail in the *Shaw Monument*, but the alteration in the position of the figure of Death or Sleep was made from the original model. The bronze relief at Boston remains as it was when unveiled in 1897. It is the most learned and accomplished of his works—he gave to it twelve years of labour. Some of the heads he remodelled many times, and no one can look at it without wonder at the characterization of the rapt negro faces. This black regiment, the light of a sudden patriotism transfiguring their faces, sweeps impetuously forward, led by their commander, Colonel Shaw, to a death that is to give all, through the genius of the sculptor, immortal life so long as bronze lasts.

Above floats the symbolic figure clasping poppies and a laurel branch to her breast, interknitting, at this supreme moment, the two

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ances. The relief, framed in old trees, stands on a terrace built out from the roadway above Boston Common just beneath the State House. Even to those ignorant of the life and death of Shaw and his faithful band of the despised race, and there are some such who pause and gaze at it, this concrete symbol of devotion to a cause provokes tears which are all the more poignant because they will not flow. Perhaps it is the sight of that compassionate angel, the bearer of poppies, who knows the end and loves the brave condemned, that makes this martial monument so affecting.

XX

The period which I have called Postlude began when Saint-Gaudens settled in Cornish in 1900. He had still some fruitful years of work which were bestowed upon the completion of the *Sherman* for New York, the reconstruction of the *Stevenson* for Edinburgh, and the production of the *Seated Lincoln* for Chicago, the *Caryatides* for the Buffalo Art Gallery, the *Whistler Memorial* for West Point, the *Parnell* for Dublin, the allegorical groups for the Boston Public Library, the *Phillips Brooks Monument*, the *Baker Monument* and the designs for the new coinage; but he knew in his heart that death was but delayed. She tarried nearly seven years.

The Postlude period brings me, a stranger, near to him, as shortly before the opening of the exhibition of his works at the Metropolitan Museum, it was my privilege to spend a few days at his Cornish home. I roamed through his haunts, lingered in his studios, and sleighed over the beautiful upland country which he loved. It was good to hear of the enjoyment he derived from open air relaxations—skating, skeeing, tobogganing and sleighing. More than once he turned out the whole studio of assistants, crying: "Sculpture isn't in it with tobogganing." His son has published in the *Century Magazine* extracts from two letters he wrote to friends in Paris expressing his newly aroused love for the out-of-doors:

"I would never have believed it, nor do I suppose you will believe me now, but I am enjoying the rigorous young winter up here keenly. Snow over all, sun brilliant and supreme, sleighs, sleigh-bells galore, and a cheerfulness that brings back visions of the halcyon winter days of my boyhood.

"We skate, and I play games upon the ice as I played them thirty-seven years ago. I am a little more stiff, but that makes no difference, since I still feel young. . . . It is very far from the terrible, black, sad days of the winters of London and Paris, and even New York."

When the shadow of the end began to stretch towards him, I do not think that he found the twilight so gloomy as he imagined it might be in the days of his robust health. The downward ways to the valley were gradual, and the desire to work continued through the vicissitudes of that *via dolorosa*. When too weak to stand, he would sit by his

assistants sketching his ideas upon a pad; when too weak to sit, he was carried in an improvised sedan chair from one studio to another, where he reclined on couches directing and suggesting. Inward consolation came to him, as to all fine spirits. I think I realized what that consolation was as I sat in a room of his Cornish home, surrounded by mementoes of his presence.

XXI

I sat in the room at night with the flames from the wood fire intermittently revealing the objects. Sometimes, when a log fell and the blaze leaped, I could distinguish hanging on the wall of the next chamber the portrait that John S. Sargent painted years ago of Mrs. Saint-Gaudens and their son Homer.

I sat in the room at night and three heads steeped the atmosphere with their presence. The first was his own portrait, a reproduction of which is printed as the last illustration to this volume, a strong, beautiful face, a noticeable head, doer as well as thinker, touched with the sadness that marks the lineaments of all who create, wrestling to release beauty of form or of the fancy from the stubborn storehouses of the world. The eyes are small and piercing, the forehead square, downward stretches the straight Greek line from brow to nose, of which he made amusing use in a caricature he drew of himself.

The second head was a study of the Victory of the *Sherman* statue, and from it there seemed to shine a refulgence as if the parted lips were proclaiming the ultimate triumph of spirit over matter. I looked from this head to the head of the man who fashioned it, and in the silence of the room the ancient promise of victory over the grave seemed new, as if just uttered.

Then I turned to the third head—a head of Christ. This and the low-relief plaque of his wife were the last pieces of sculpture worked upon by Saint-Gaudens with his own hands. The everlasting appeal that the life of the Founder of Christianity makes to all, whatsoever their shade of religious belief, or unbelief, may be, is so universal that it is with no surprise we learn that during his long illness the sculptor brooded with, I imagine, gleams of mystical elation upon that life, and strove to express all he felt of its beauty, wonder and pathos with the means of expression nearest to him—his craft. On the tables of the room were books interpreting the life of Christ, and in his working-studio across the lawn I was next day to see his monument to *Phillips Brooks* wherein the standing figure of Christ plays so significant, so touching a part; and another memorial, commissioned by a bereaved family, where Christ is seated beneath hovering angels whose hands are folded in prayer.

XXII

In one of the studios which I visited next day his assistants were enlarging certain models. Standing on a platform rising and spreading

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out like a gallery above the entrance to the studio was the figure of *Phillips Brooks*, large, domineering, the left hand grasping a Bible, the right raised in exhortation. Three fingers, without a hand, without an accompanying body, rest upon and caress his left shoulder. A few feet away stands the figure of Christ. By himself the man looks too dramatic; by himself his Master looks too ideal. But when I saw a model of the two figures placed together under a pillared canopy, I had a quick object-lesson in Saint-Gaudens's genius for merging the real and the ideal, for touching the clay with spirit, for giving a work something of that unseen world of mystery which encompasses our material activities. You see the preacher, the man, the fighter for Christ, and if you look very closely, you also see in the shade of the canopy, resting three fingers upon the shoulder of this modern shepherd of his flock, the figure of his Lord with veiled head, suffering yet not sorrowful, that the sculptor's fingers had hardly ceased reverently to fondle, when his spirit was released.

XXIII

In his private studio the personality of the sculptor seemed even closer. Approaching it I made a little detour, and saw, far below, in the lower part of the groves of Aspet, the altar with the columned canopy which served as a background for the masque played by the residents of Cornish on June 23, 1905, to celebrate the twentieth anniversary of the year when Mr. and Mrs. Saint-Gaudens first made their summer home in New Hampshire. A golden bowl was presented, and the sculptor designed a plaque in low relief to commemorate the celebration, which he purposed to perpetuate in marble. I passed on to the studio, pausing to admire a reproduction of a section of the Parthenon frieze, faintly coloured, decorating the wall of the loggia, from which a view outstretches over the New Hampshire Highlands. I entered the studio, which is unchanged, untouched since he last sat there. In fine weather the wide doors would be thrown apart; he loved sun and air; he loved swimming in deep pools, and the sound of running waters.

I saw copies of certain great memorials of the past with which this eclectic of fine taste liked to surround himself—Michelangelo's *The Eternal Creating Man*, Donatello's *St. George*, and the naïve portrait of a *Mother and Daughter* of A. D. 79 from the villa of Boscoreale, near Vesuvius; and among modern things an etching of himself by Zorn, and a group, modelled by Sargent, of a portion of his *Dogma of the Redemption* in the Boston Public Library. Behind a screen I saw a bronze head, corroded, severed from the body, one of the few objects saved from the fire in 1904. It seemed familiar, intimate as a face one has known for half a lifetime, but I did not at once realise that it was a cast of the head of the woman in Rock Creek Cemetery, known as the *Adams Memorial*, the hooded, brooding figure that some call Nirvana, some The Peace of God, but to which the sculptor gave no

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name, that semiconscious figure, the sad music of humanity still moaning in her ears, contemplative but not complaining, awaiting the Awakening, resigned to the stillness of the pause which is her present Eternity.

XXIV

I sat in the silent studio, and recalled the day when I went out from Washington to seek this monument in Rock Creek Cemetery. It is not easy to find; indeed, I have heard of some who have sought and have failed to discover her, hidden in a clump of pines, laurels and evergreens. The background of the statue, a plain granite slab, faces outward. It is half hidden in the trees which arch above it and tangle about the base. There is nothing upon this obverse side of the monument but two intertwined laurel wreaths, with a row of bound sheaves beneath, suggesting, perhaps, that they who sow in tears shall reap in joy.

One might pass that way and fail to perceive the little path that admits to the cloistral bower where she sits. I pushed my way through the hedge of foliage, and entered this little open-air temple of silence and reconciliation. All was very still. No sound from the outside world reached to this fastness. I ascended two steps and stood upon a hexagonal paved plot, with a massive stone bench filling three sides of the hexagon. On the fourth side sits the nameless figure—waiting.

XXV

I saw her again, in a cast, among the sculptor's collected works at the Metropolitan Museum, New York, still holding her secret close, still *émouvant* even without the architectural setting, the protecting trees and the surrounding solitude. I did not see her immediately on entering the sculpture-hall for facing me towered the heroic figure of Lincoln, that consummate work wherein, for the first time in history, the frock coat has been forced to garb a personality with beauty and romance. It is idle to say that it was impossible for a sculptor to fail with such a subject as Lincoln. Some have failed; others have been successful in varying degrees, but only Saint-Gaudens has caught the very idea of the national and beloved hero, the rugged power and sweetness of the face, the emotional angularities of the long body, and the sense of will controlled by simple nobility of character. Does he not seem to be waiting to utter the words that are inscribed on the pedestal: "Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it"?

Still grander looks the statue in Lincoln Park, Chicago, of which this is a cast, for there the idea of an audience chamber is suggested by a circular stone exedra, sixty feet across, which surrounds the low pedestal; but at the Metropolitan Museum it was not difficult to imagine that the whole of the vast hall was his audience chamber, and that we

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were under the influence of his spirit as well as of the spirit of the sculptor who inspired the clay and made it Lincoln.

From the standing *Lincoln* I turned to *Lincoln* seated in his arm-chair, the head lowered as if in thought, modelled twenty years later; thence to the allegorical groups for the Boston Library, rough but instinct with character and idealism; thence to the plaster models for the new coinage, delightful designs, but which required a considerable reduction of the relief before practical use could be made of them; thence to Mr. Kenyon Cox's portrait of him, working, the happy artist, twice happy, doing the work he loves, and leaving the world better for that work.

I looked around for a final survey of his achievement, ranging from the head of his father, his first work, to the head of Christ, his last; from the minute cameo brooch cut by the boy to the stupendous *Sherman* modelled by the man in his prime; from the small plaque of *Bastien Lepage* to the heroic figure of *Lincoln*; from the light-touched gaiety of the *Sargent* medallion to the learned mastery of the *Shaw* monument; from the formal and uninspired *Silence* of 1871, with finger on lips, to the subtlety of the eloquent and inspired *Silence* of 1891 in Rock Creek Cemetery—proclaiming the sure and silent evolution of the artist.

Let the rest be silence—and gratitude.

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HIS WORKS: CHRONOLOGY

[In the following pages an attempt has been made to record chronologically all the works produced by Augustus Saint-Gaudens from 1867 to 1907. I am indebted for information to members of the sculptor's family, to his friends and assistants, and to the official catalogue of the Memorial Exhibition.]

His Father, Bernard P. E. Saint-Gaudens	1867
Bronze bust. 15 in. high. Signed and dated.	
Miss Belle Gibbs	1870
Miss Florence Gibbs	1870
Hiawatha	1871
Marble. Seated figure.	
This early work, which had been lost sight of for fifteen years, stands on the lawn of a house near Saratoga Springs, N. Y.	
Fisher Boy	1871
Statue.	
Edward W. Stoughton	1872
Marble bust	
Edwards Pierpont	1873
Marble bust.	
Mrs. Pierpont	1873
Marble bust.	
Silence	1874
Marble statue. Heroic size. Masonic Temple, New York.	
William Maxwell Evarts	1874
Marble bust. Saint-Gaudens's first commissioned portrait bust.	
Theodore Dwight Woolsey	1875-1879
Marble half statue, dated 1875-1879. Yale University.	
Benjamin Greene Arnold	1876
Marble bust.	

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Fresco Painting	1876
Trinity Church, Boston.	
Henry E. Montgomery, D.D.	1876
Bronze medallion. Church of the Incarnation, New York.	
George W. Maynard	1877
Bronze plaque. $8\frac{1}{4} \times 5\frac{3}{4}$ in.	
David Maitland Armstrong	1877
Bronze plaque. $7 \times 4\frac{1}{8}$ in.	
William L. Picknell	1877
Bronze plaque. $7\frac{5}{8} \times 4\frac{7}{8}$ in.	
William Gedney Bunce	1877
Bronze plaque. $6\frac{3}{4} \times 5\frac{1}{4}$ in.	
Angels Adoring the Cross	1878
Groups in high relief in collaboration with John La Farge.	
St. Thomas's Church, New York. Destroyed by fire.	
Miss Helen Maitland Armstrong	1878
Bronze plaque. $6\frac{1}{4} \times 5\frac{1}{2}$ in.	
Charles F. McKim	1878
Bronze plaque. $7\frac{1}{2} \times 5$ in.	
Augustus Saint-Gaudens, Charles F. McKim and Stanford	
White (Caricature).	1878
Bronze medallion.	
Richard Watson Gilder, Wife and Infant Son	1879
Bronze plaque. $8\frac{1}{2} \times 17$ in.	
Rodman Gilder	1879
Bronze plaque. $13\frac{1}{2} \times 15\frac{3}{8}$ in.	
Le Roy King Monument	1879
Slab with oak branches carved upon it. Newport, R. I.	
Emilia Ward Chapin	1879
Bronze plaque. $9\frac{1}{2} \times 6$ in.	
Dr. William E. Johnston	1879
Bronze plaque. $9\frac{1}{2} \times 6\frac{1}{2}$ in.	
F. D. Millet	1879
Bronze plaque. $10\frac{1}{2} \times 6\frac{3}{4}$ in.	

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- Dr. Walter Cary 1879
 Bronze plaque. $9\frac{3}{8} \times 6\frac{3}{4}$ in.
 There is also a variation of this relief without the hat.
- Miss Maria M. Love. 1879
 Bronze plaque. $9\frac{3}{8} \times 6\frac{5}{8}$ in.
- Dr. Henry Shift 1880
 Bronze plaque. $10\frac{3}{4} \times 11\frac{1}{4}$ in.
 A reduction is in the Luxembourg.
- John S. Sargent, R.A. 1880
 Bronze medal. $2\frac{7}{8}$ in. diameter.
- Tomb of Ex-Governor Morgan 1880
 Three angels at the foot of a Greek cross rising above the tomb. The height of the entire monument was 40 feet. These figures were destroyed by fire at Hartford (Conn.) Cemetery, while the models were being put into marble. They were the first of the series of figures repeated with variations in the *Amor Caritas*, the angel on the tomb of Anna Maria Smith, at Newport, and the memorial to a young girl in St. Stephen's Church, Philadelphia.
- William Oxenard Mossley 1880
 Medallion and bust.
- Prescott Hall Butler's Two Children 1881
 Bronze. Low relief. $24 \times 35\frac{1}{2}$ in. Dated 1880-1881.
 On the wall of Mrs. Butler's dining-room, in New York, in an oak frame designed by Stanford White.
- Admiral David Glasgow Farragut. Unveiled 1881
 Madison Square, New York City.
 This was the first statue commissioned from Saint-Gaudens for a public place. It was modelled in Paris, exhibited in the Salon of 1880, and unveiled in New York in 1881, "marking an epoch in American sculpture and decorative art." Signed and dated Paris, 1879-1880.
- M. McCormick 1881
 Plaque.
- Leonie Marguerite Lenoble 1881
 Plaque. Circular, about 9 in.
- Mrs. Charles Carroll Lee and Miss Lee 1881
 Bronze plaque $14\frac{1}{4} \times 23\frac{3}{4}$ in.

AUGUSTUS SAINT-GAUDENS

Miss Sarah Redwood Lee	1881
Bronze plaque.	
Josiah Gilbert Holland	1881
Bronze plaque. $15\frac{1}{2} \times 10\frac{3}{4}$ in.	
Samuel Gray Ward	1881
Bronze plaque. $18\frac{7}{8} \times 14\frac{1}{8}$ in.	
Saint-Gaudens considered this one of his best reliefs. A reduction is in the Luxembourg.	
Two Caryatides	1881
For marble mantelpiece in the house of Cornelius Vanderbilt, New York	
Sculpture Decoration in Villard House, New York	1882
Homer Saint-Gaudens	1882
Bronze plaque. $20\frac{1}{2} \times 16\frac{1}{2}$ in.	
A low relief of the sculptor's son, aged seventeen months.	
Ex-President Chester Allen Arthur	1882
Bust.	
Commodore Vanderbilt	1882
Bronze plaque.	
Two Sons of Cornelius Vanderbilt	1882
Bronze plaque. $16 \times 26\frac{1}{4}$ in.	
Miss Gertrude Vanderbilt at the age of seven	1882
Bronze plaque. $16\frac{3}{8} \times 23\frac{3}{4}$ in.	
Dr. Alexander Hamilton Vinton	1883
Bronze. Heroic size. Middle relief. Half-length figure.	
Emmanuel Church, Boston.	
Robert R. Randall	1884
Bronze statue. Sailor's Snug Harbor, Staten Island.	
Mrs. Stanford White	1884
Marble relief. $23 \times 12\frac{3}{4}$ in.	
Professor Asa Gray	1884
Bronze plaque. Low relief. $35\frac{1}{2} \times 27$ in.	
Botanic Gardens, Cambridge, Mass.	
Dr. Holland Monument	1884
Springfield, Mass.	
Dr. Silas Weir Mitchell	1884
Bronze plaque. $20\frac{1}{2} \times 16\frac{5}{8}$ in.	

HIS WORKS: CHRONOLOGY

- Portrait of a Lady 1884
Bronze high relief. Three-quarter length figure. Right arm rests upon a piano.
- Charles Timothy Brooks. 1884
Memorial tablet in Channing Church, Newport, R. I.
- Two Angels Seated 1885
Bronze. Stewart tomb at Greenwood Cemetery, Brooklyn.
- Dr. Henry W. Bellows 1885
Bronze memorial tablet. Full length, middle relief, lettered, with decorated background. The Dr. McCosh, modelled later, is akin in design.
Church of All Souls, New York.
- William Evarts Beaman 1885
Bronze medallion. 18½ in. diameter.
- Chief Justice Waite
Bust. Hall of Justice, Washington, D. C.
- Son of Joseph H. Choate 1886
Marble bust.
- Henry P. Haven
Bronze medallion. New London Library.
- Angel on Tomb of Anna Maria Smith 1886
A variation of the Morgan tomb angels and the *Amor Caritas*. Island Cemetery, Newport, R. I.
- Fountain in Lincoln Park, Chicago 1886
- Abraham Lincoln. Standing figure Unveiled 1887
Bronze statue, signed and dated 1887. Heroic size. Standing before a chair in an attitude characteristic of Lincoln when rising to make a speech. The statue stands at the south end of Lincoln Park, in Chicago, the idea of an audience chamber being further carried out in the great circular stone exedra, sixty feet across, which surrounds the low pedestal, in the design of which Saint-Gaudens collaborated with Stanford White.
- Amor Caritas 1887
Bronze. High relief. 8 ft. 9 in.; 4 ft. Luxembourg Gallery.
The original idea of this was embodied in the figures on the Morgan tomb at Hartford, Conn.

AUGUSTUS SAINT-GAUDENS

Deacon Samuel Chapin ("The Puritan"). 1887

Bronze statue in Springfield, Mass., signed and dated 1887. Heroic size. Puritan costume, with a peak-crowned hat, long flowing cloak and carrying a staff. Inscription: "1595 Anno Domino 1675. Deacon Samuel Chapin. One of the founders of Springfield."

A similar statue (not a replica) called "The Pilgrim" was made for the New England Society of Pennsylvania in 1905 and stands in City Hall Square, Philadelphia. The head was remodelled and changed; changes were also made in the cloak, and the book was reversed so that the lettering "Holy Bible" on the back is seen.

Chester W. Chapin
Bust.

The head served as a study for the Deacon Chapin who was his ancestor and the prototype of the "Puritan" statue.

Robert Louis Stevenson 1887

Relief in rectangular form; signed and dated New York, September, 1887. Full-length figure, seen in profile, looking left, reclining in a bed, the lower limbs partly concealed by the coverlet; the left hand holding a manuscript, the knees being drawn up to support it, and the right hand poised in air, with a cigarette between the fingers. A border of ivy leaves and berries extends across the top of the plaque, with the inscription and signature written horizontally below it, the figure of the winged horse occurring between the first two stanzas of the inscription.

The sittings for the head and shoulders took place in New York while Stevenson was ill there on his way to the Adirondacks. The hands were modelled from studies made at Manasquan just before he left for Samoa.

Robert Louis Stevenson 1887

Bronze circular medallion. Low relief. Signed and dated 1887. Diameter (vertical) $35\frac{3}{8}$ in.; (horizontal) $34\frac{1}{2}$ in. Similar in design and inscription to the model described above, but differing as follows: Foot of bed and lower quarter of figure not visible; ivy border and verses of inscription made to conform to the circular shape of the medallion.

A bronze reduction is in the Luxembourg.

HIS WORKS: CHRONOLOGY

- Robert Louis Stevenson 1887-1902
 Rectangular bronze memorial tablet in Saint Giles's Cathedral, Edinburgh, Scotland. Low relief. Signed and dated 1887-1902. Height of relief, 5 ft. 7 in.; width, 9 ft. 1½ in. A variant of the former design, the figure being the same, but shown in full length, covered with a travelling rug in place of the coverlet, having a quill pen in hand in place of the cigarette, and resting upon a couch in place of the bed, with leaves of manuscript scattered upon the floor; and instead of the ivy border extending across the top and drooping at sides of the relief, a garland of laurel interwoven at the ends with Scotch heather and Samoan hibiscus. The outline of a ship is shown in the lower right-hand corner.
- Mrs. Grover Cleveland 1887
 Bronze medallion.
- Two Lions in Siena Marble 1887
 Boston Public Library.
- William M. Chase 1888
 Bronze plaque. 21½ x 29½ in.
- Children of Jacob H. Schiff 1888
 Bronze. Low relief. A marble replica is in the Metropolitan Museum, New York, and a bronze reduction in the Luxembourg.
- William M. Evarts 1888
 Bronze plaque. 23 x 10½ in.
- Bust of General Sherman 1888
 Eighteen sittings were given in 1887. The bust supplied material for the head of Sherman on the equestrian statue at the entrance to Central Park, New York.
- Edwin Hubbell Chapin, D.D.
 Bronze relief. 36¾ x 32¾ in.
 Fourth Universalist Church, New York.
- Mrs. Schuyler Van Rensselaer 1888
 Bronze plaque.
 A reduction is in the Luxembourg.
- Oakes Ames 1888
 Large medallion.
- Judge Tracy 1888
 Plaque.

AUGUSTUS SAINT-GAUDENS

- Kenyon Cox 1889
 Bronze plaque. $19\frac{1}{2} \times 7\frac{3}{8}$ in.
 Executed two years after the portrait painted by Mr. Kenyon Cox of Saint-Gaudens.
- Washington Medal 1889
 Bronze medal. Low relief. To commemorate the inauguration of George Washington as first President of the United States.
- Dr. James McCosh 1889
 Bronze memorial tablet. Full length, left hand resting upon reading desk.
 Princeton University.
- Jules Bastien Lepage 1889
 Bronze plaque. $14\frac{1}{2} \times 19\frac{1}{2}$ in. Modelled when Bastien Lepage was finishing his "Joan of Arc." In return the artist painted a portrait of Saint-Gaudens, which was burnt at the fire in his Cornish studio in 1904. A reduction is in the Luxembourg.
- Hollingsworth Memorial 1889
 Bronze. 5 ft. 9 in. x 2 ft. $9\frac{1}{2}$ in. Boston Museum.
- Miss Violet Sargent 1890
 Bronze plaque. Full length.
 Playing a guitar.
- Adams Monument, Rock Creek Cemetery, Washington, D. C. . . 1891
 Bronze statue. Unsigned and undated. A female seated figure. The monument consists of a block of granite against which the figure leans, and which forms one side of an hexagonal plot of about twenty feet in diameter, enclosed in a clump of trees. Opposite and occupying three sides of the hexagon is a massive stone bench.
- Seal for the Public Library, Boston, Mass. 1891
 Stone rectangular high relief. A shield bearing a book is supported on either side by nude figures of boys, each holding a torch.
- Study for the Head of "Diana" 1891
 On Madison Square Garden tower.
- Peter Cooper 1891
 Tablet in Cooper Union.
- Monument to Mrs. Hamilton Fish 1892
 Two figures adoring cross.
 In collaboration with Stanford White.

HIS WORKS: CHRONOLOGY

- Diana 1892
 Bronze figure on the tower of Madison Square Garden. One of his few nudes. Originally the figure was much taller. Thinking it too large, Saint-Gaudens and Stanford White replaced it by the present smaller version. A large statue of Diana, modelled in 1892, was exhibited in bronze at the World's Fair in Chicago in 1893, and now forms the weathervane for Montgomery Ward's tower on the Lake Front in Chicago.
- The Columbus Medal 1892-1893
 Modelled for the Chicago Exhibition of 1893 in commemoration of the 400th anniversary of the landing of Columbus.
- Charles Cotesworth Beaman 1894
 Bronze plaque. $26\frac{1}{2} \times 15\frac{1}{4}$ in. A reduction is in the Luxembourg.
- President Garfield Monument 1895
 Bust of Garfield and allegorical figure of the "Republic." Fairmount Park, Philadelphia. In collaboration with Stanford White.
- Tomb for Mr. Henry Nivins. Mount Auburn 1895
- Miss Annie Page 1895
 Bronze head.
- William Astor Chanler 1896
 Bronze bust.
- Martin Brimmer 1896
 Marble bust and medallion.
- Memorial to Colonel Robert Gould Shaw. Unveiled 1897
 Bronze relief opposite the State House, Boston, Mass. Equestrian figure of Shaw surrounded by his black foot-soldiers, who are marching forward. A female figure, symbolising Death and Fame, floats above and a little in advance of the figure of Shaw, the position being nearly horizontal. The left arm is extended, palm upward, and the right arm clasps to the breast poppies and a laurel branch, the whole enveloped in sweeping draperies. The commission for the memorial to Colonel Shaw, commander of the Fifty-fourth Massachusetts Regiment (colored troops), who fell at Fort Wagner, was given by the State of Massachusetts in 1884. The work, with its many modifications, extended over an interval of twelve years, the completed monument being unveiled in 1897.

AUGUSTUS SAINT-GAUDENS

General John A. Logan	1897
Bronze equestrian statue. Chicago Lake Front.	
Peter Cooper	1897
Seated bronze statue under canopy at the side of Cooper Union, New York.	
William Dean Howells and Daughter	1898
Bronze plaque.	
A reduction is in the Luxembourg.	
Miss Mildred Howells	1898
Bronze medallion.	
Charles A. Dana	1898
Bronze low relief. 37 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in.	
Maxwell Memorial	
Tablet on boulder in Prospect Park, Brooklyn.	
Mrs. Charles Russell Lowell	1899
Marble. Low relief.	
Mrs. Charles C. Beaman	1900
Bronze plaque.	
Hon. David Jayne Hill	1901
Marble bust.	
Jacob Crowninshield Rogers	1901
Medallion.	
Justice Horace Gray, United States Supreme Court	1901
Bronze plaque.	
Governor Roger Wolcott	1901-1902
Marble relief.	
Robert Charles Billings	1901
Medallion. Boston Public Library.	
Mrs. John Chipman Gray	1902
Bronze plaque.	
Senator Macmillan	1902
Bust.	
Mr. and Mrs. Wayne MacVeagh	1902
Bronze plaque.	
Governor Roswell P. Flower	1903
Bronze statue. Watertown, N. Y.	

HIS WORKS: CHRONOLOGY

Monument to General William Tecumseh Sherman. . . Unveiled Gilt bronze group. At the south entrance to Central Park, New York. Heroic size. Figure of General Sherman on horseback, in uniform. Before the horse and rider walks a winged female figure—Nike-Eirene, or Victory-Peace— laurel-crowned, right arm extended and holding in her left hand a palm branch. The studies for the head of Sherman were made from life in 1888, the commission for the group being received and work begun about 1892 and continued in Paris in 1897, and in 1901 at Cornish; the horse and rider, without the Victory, being exhibited at the Salon of the Champ de Mars in 1899, the whole in plaster at the Paris Exposition of 1900, and, with altera- tions, at the Pan-American Exposition, Buffalo, in 1901. Eleven years in all of study and alteration elapsed before the group was finished and unveiled on Decoration Day, 1903, at the south entrance to Central Park, New York.	1903
Mr. and Mrs. Stanley Matthews Plaque.	1904
Mrs. Charles W. Gould Marble bust. 15½ in. high. This bust was the result of studies of the same subject extending over several years, a marble relief being exe- cuted between the years 1884 and 1894, and a marble bust in the round in 1894-1895.	1904
Hon. John Hay Marble bust.	1904
Dean Sage	1904
Caricatures of Henry Adams, Charles A. Platt and James Wall Finn. Bronze medallions.	1904
Marcus Daly Bronze statue. Butte, Montana.	1905
Bronze Plaque Low relief. 32¾ x 19½ in. Commemorating the masque of "The Golden Bowl," given at Cornish to celebrate the twentieth anniversary of Saint-Gaudens's coming there.	1905
Greek Victory Bronze head. Metropolitan Museum, New York.	1905
Greek Victory Medal (head).	1905

AUGUSTUS SAINT-GAUDENS

- The Pilgrim 1905
 Bronze statue. Philadelphia.
 (See page XXVIII)
- Charles Stewart Parnell 1906
 For Dublin, Ireland.
 Bronze statue, with right hand upraised standing in front
 of a lofty obelisk.
- Designs for the New United States Coinage 1907
 Double eagle, eagle and one cent piece.
- Frederic Ferris Thompson 1906
 Marble medallion. Teachers College, New York.
- William C. Whitney 1907
 Bust.
- Marcus A. Hanna 1907
 Bronze statue for Cleveland, Ohio.
- Sketch of Figure of Painting for Proposed Freer Gallery at
 Washington 1907
- Whistler Memorial at United States Military Academy,
 West Point, N. Y. 1907
 Marble tablet. Low relief. Height, 21 ft., 2 in.; width, 3 ft.
 In collaboration with Mr. Henry Bacon.
- Abraham Lincoln (Seated Figure) 1907
 Bronze statue. Heroic size. Seated in arm-chair, body and
 head directed to the front, head slightly lowered as if
 in thought; right hand open, palm down, on knee; left,
 closed and resting on arm of chair; feet, set squarely
 on circular base. Across the back of the chair and
 drooping to the floor, a flag. This was one of Saint-
 Gaudens's last statues, destined for Chicago by bequest
 of the late John Crerar of that city.
- Two Groups for Entrance to Boston Public Library 1907
 One of four figures, the other of three.
 1. Law, Executive Power and two figures representing
 Love.
 2. Music, Labour and Science.
 The models were complete at the time of Saint-Gaudens's
 death, but not the enlargements.
- Eight Caryatides 1907
 For the Albright Gallery, Buffalo.
 Six were completely finished at the time of his death; two
 almost finished.

HIS WORKS: CHRONOLOGY

- Magee Fountain, Stele, Basin and Statue of Plenty 1907
For Carnegie Institute, Pittsburgh.
- Rev. Phillips Brooks 1907
For exterior of Trinity Church, Boston. The figure of Christ, half concealed in the shadow of a canopy, rests his fingers upon the shoulder of the preacher.
- The Baker Monument 1907
Seated figure of Christ, with attendant angels. The sculptor was at work upon this during his last illness.
- Mrs. Augustus Saint-Gaudens 1907
Bronze relief. 36 x 21 in. Three-quarters length figure, in profile, turned to left; in right hand a bowl of flowers, the left holding up the skirt of dress. Background of two Doric columns with landscape; dog roughly sketched in lower left corner.
- Study for the Head of Christ 1907
Marble head on square block of marble. 16 in. high. About three-quarters life size.

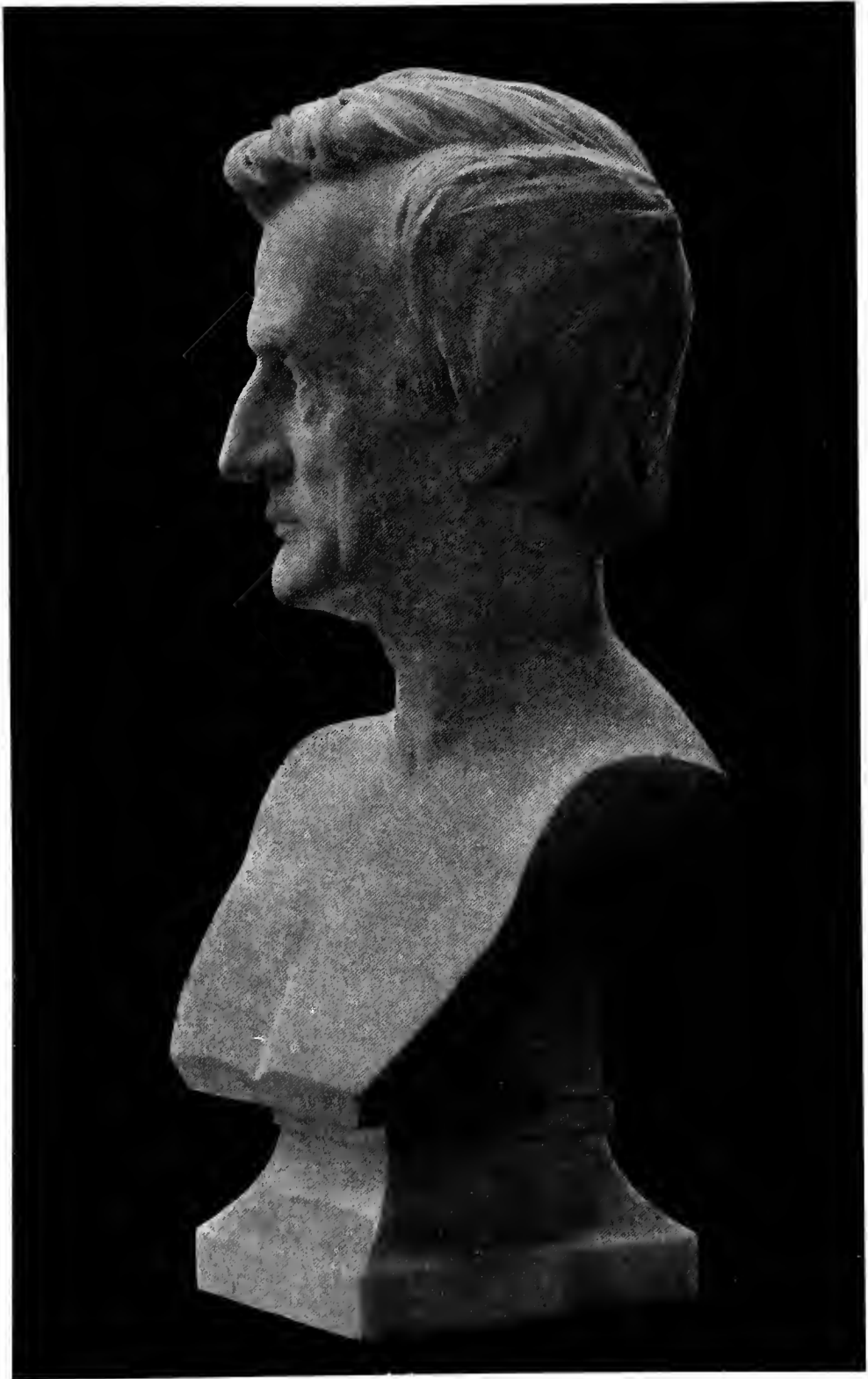
PHOTOGRAPHIC REPRODUCTIONS
OF THE WORKS OF
AUGUSTUS SAINT-GAUDENS

1874

WILLIAM MAXWELL EVARTS

Marble bust. Height 23 in. This was his first commissioned portrait bust. The order was given in Rome, the modelling being done in New York immediately after his return from Italy.

In the possession of Miss MARY M. EVARTS.



Copyright 1908 by dr W. C. Ward

1877

WILLIAM GEDNEY BUNCE

Bronze plaque. Low relief. Height $6\frac{3}{4}$ in.; width $5\frac{1}{4}$ in. Boat in lower right-hand corner.

In the possession of MR. W. G. BUNCE.



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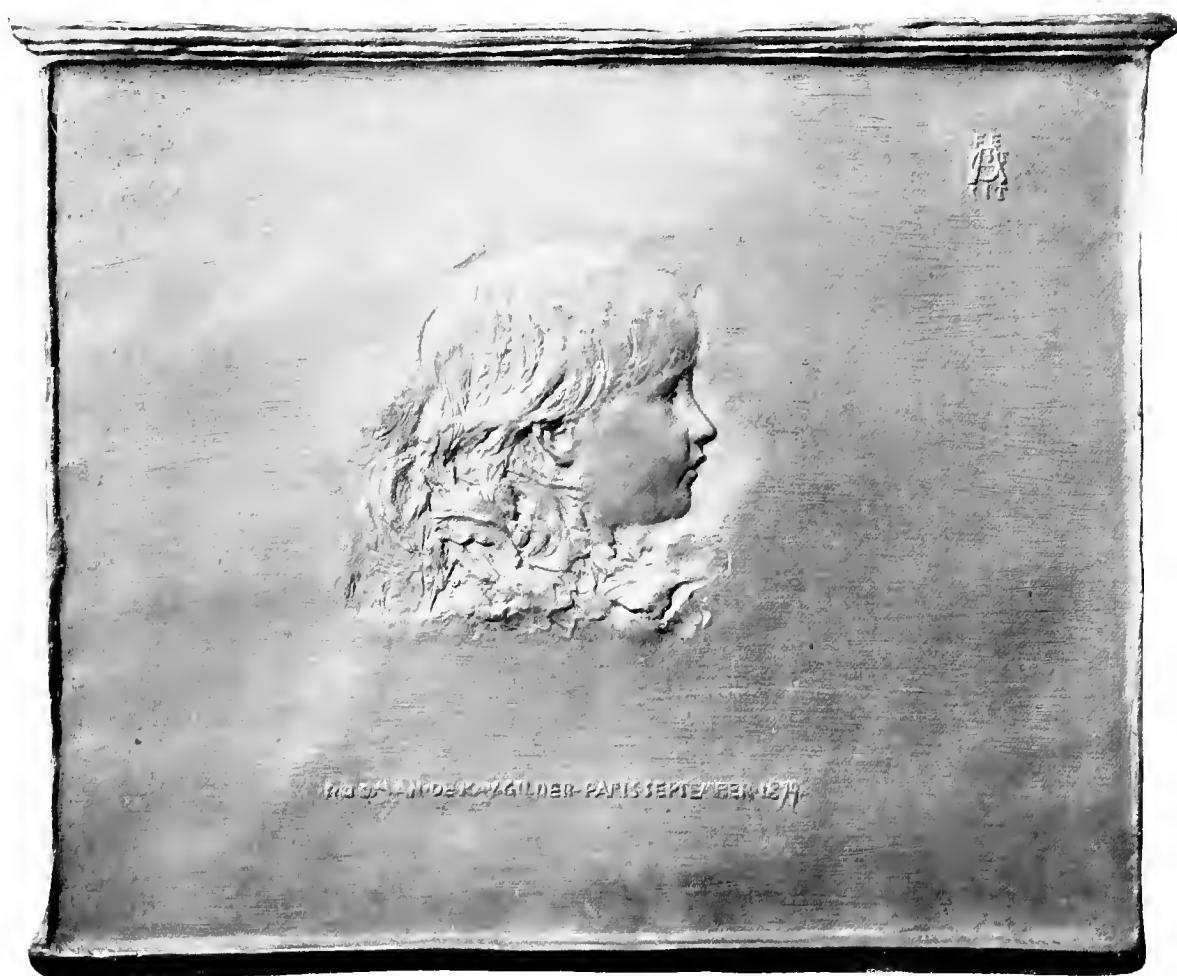
1879

RODMAN DE KAY GILDER

Bronze plaque, low relief. Height $13\frac{1}{2}$ in.; width $15\frac{3}{8}$ in. A detail from the group of "Richard Watson Gilder, Wife and Infant Son," but more fully carried out.

INSCRIPTION: RODMAN DE KAY GILDER. PARIS, SEPTEMBER, 1879.

In the possession of Mr. R. W. GILDER.



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1879

DOCTOR WALTER CARY

Bronze plaque, low relief. Height $9\frac{3}{8}$ in.; width $6\frac{3}{4}$ in. At left, coat of arms

In the possession of Mr. THOMAS CARY.



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1880

DR. HENRY SHIFF

Bronze plaque, low relief. Height $10\frac{3}{4}$ in.; width $11\frac{1}{4}$ in. Figure of toad introduced at the right.

INSCRIPTION in Italian. The translation reads: TO THE DEAR FRIEND DOCTOR HENRY SHIFF AT THE AGE OF FORTY-SEVEN. LOVER OF THE TOADS AND SMELLS OF ROME, DILETTANTE IN PHILOSOPHY AND THE FINE ARTS, ADMIRER OF THE FELINE TYPE: IN PARIS IN THE MONTH OF MAY OF THE YEAR MDCCCLXXX.

In the possession of MRS. AUGUSTUS SAINT-GAUDENS.

A reduction is in the Luxembourg.



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1880

JOHN S. SARGENT, R. A.

Bronze medal, low relief. Diameter $2\frac{7}{8}$ in.

The INSCRIPTION reads: MY FRIEND JOHN SARGENT, PARIS, JULY
MDCCCLXXX, BRUTTO RITRATO.

In the possession of Mrs. AUGUSTUS SAINT-GAUDENS.



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1881

CHILDREN OF PRESCOTT HALL
BUTLER

Bronze low relief. October, 1880—March, 1881. Height 24 in.; width 35½ in. In upper left corner, an endless knot with legend “Dabit Deus His Quoque Finem.”

The INSCRIPTION reads: CHARLES STEWART BUTLER IN HIS FOURTH YEAR. LAWRENCE SMITH BUTLER IN HIS SIXTH YEAR. TO MY FRIEND PRESCOTT HALL BUTLER, SIXTH OF JULY, EIGHTEEN HUNDRED AND EIGHTY. MARCH TWENTY-SIXTH, EIGHTEEN HUNDRED AND EIGHTY-ONE.

In the possession of Mrs. P. H. BUTLER.

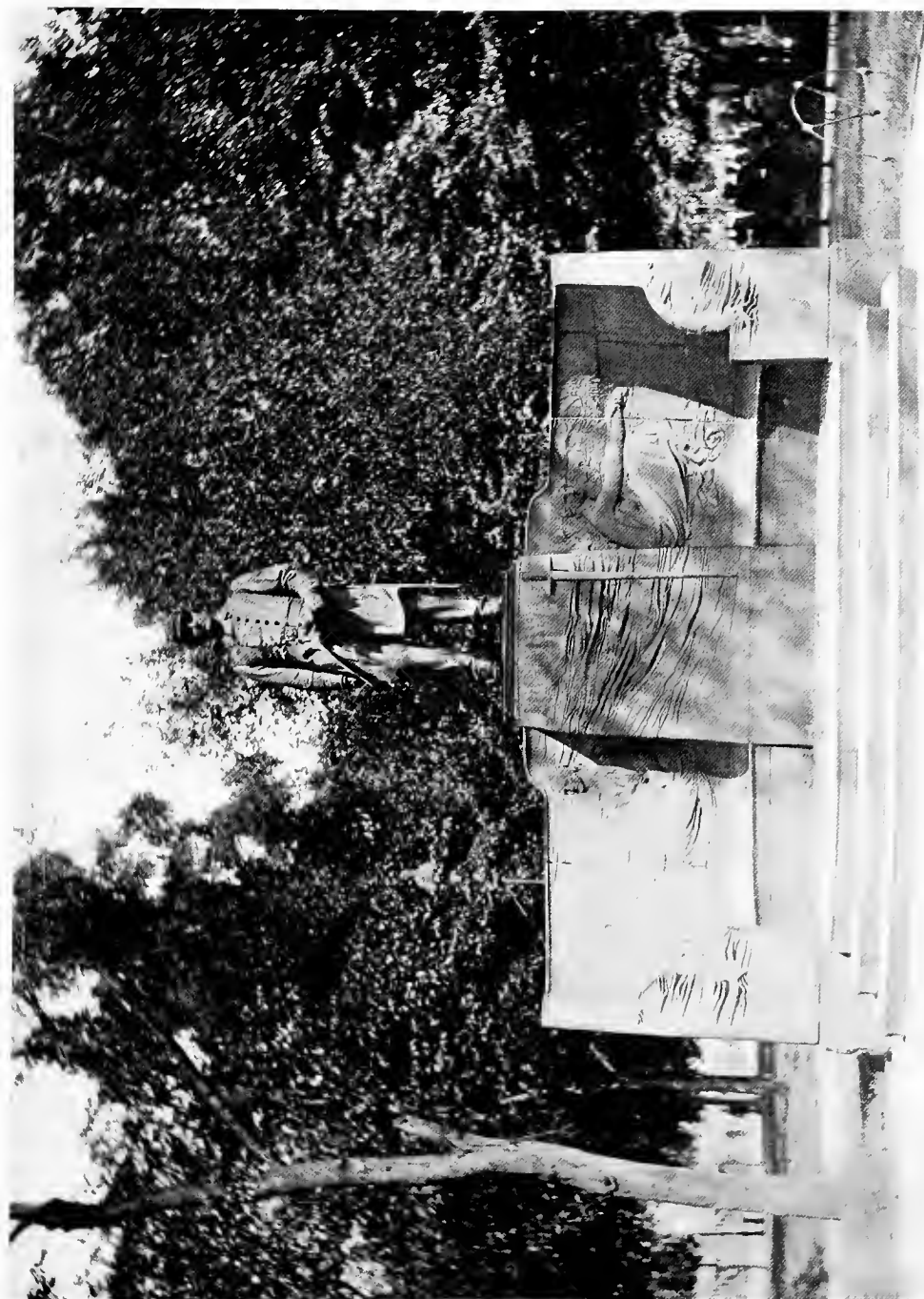


1881

ADMIRAL DAVID GLASGOW FARRAGUT

Bronze statue, heroic size, on decorated stone pedestal. Exhibited at the Salon of 1880, and unveiled in Madison Square Garden in New York City in 1881. This was the first statue commissioned from Saint-Gaudens for a public place. Farragut is in the uniform of a United States Admiral. The stone pedestal forms a semicircular seat, divided by the pier upon which the figure stands, and terminating at either end in carved dolphins. Upon the central pier is a symbolic sword, plunged down through the waves which flow across it and over two seated female figures, representing Courage and Loyalty, carved in low relief at either side. The seat is raised three steps from the level of the park, and the space about its foot is paved with pebbles in which a bronze crab is sunk.

The INSCRIPTION contains a biographical sketch and the following appreciation : DAVID GLASGOW FARRAGUT. THAT THE MEMORY OF A DARING AND SAGACIOUS COMMANDER AND GENTLE GREAT-SOULED MAN, WHOSE LIFE FROM CHILDHOOD WAS GIVEN TO HIS COUNTRY, BUT WHO SERVED HER SUPREMELY IN THE WAR FOR THE UNION, MDCCCLXI-MDCCCLXV, MAY BE PRESERVED AND HONORED . . . HIS COUNTRYMEN HAVE SET UP THIS MONUMENT A. D. MDCCCLXXXI. BORN . . . MDCCCI. DIED . . . MDCCCLXX.



Photograph by Vander Weyde

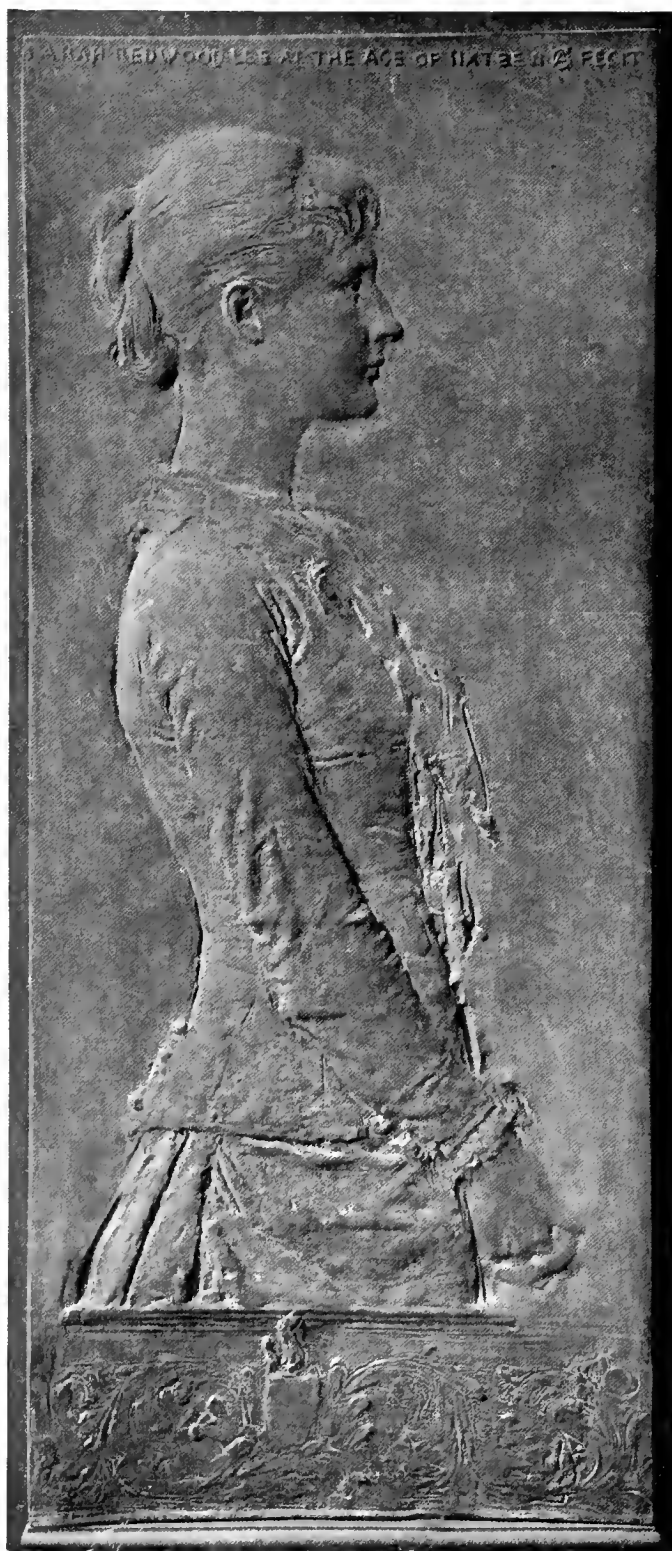
1881

MISS SARAH REDWOOD LEE

Bronze plaque, low relief.

INSCRIPTION: SARAH REDWOOD LEE AT THE AGE OF SIXTEEN.

In the possession of MRS. CHARLES CARROLL LEE.



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1881

SAMUEL GRAY WARD

Bronze plaque. Height $18\frac{7}{8}$ in.; width $14\frac{1}{8}$ in.

INSCRIPTION: SAMUEL GRAY WARD. NEW YORK, MAY
MDCCCLXXXI.

In the possession of Mr. THOMAS W. WARD.

A reduction is in the Luxembourg



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1882

HOMER SHIFF SAINT-GAUDENS

Bronze low relief. Height $20\frac{1}{2}$ in.; width $16\frac{1}{2}$ in.

INSCRIPTION: TO MY FRIEND DOCTOR HENRY SHIFF THIS
PORTRAIT OF MY SON HOMER SHIFF SAINT-GAUDENS AT THE AGE
OF SEVENTEEN MONTHS.

In the possession of Mrs. AUGUSTUS SAINT-GAUDENS.

A replica in marble was presented to the Metropolitan Museum of Art by
Mr. Jacob H. Schiff.

A bronze reduction is in the Luxembourg.



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1884

MRS . S T A N F O R D W H I T E

Marble middle relief, signed and dated, February 7, 1884. 23 by 12 $\frac{3}{4}$ inches.



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1884

PROFESSOR ASA GRAY

Bronze plaque, low relief. Height $35\frac{1}{2}$ in.; width 27 in. In upper right corner, within a wreath of flowers, three miniature books with word VE-RI-TAS on their pages.

INSCRIPTION: ASA GRAY MDCCCLXXXIV.

In the possession of Harvard University.



Copyright 1908 by W. C. Ward,

1885

DOCTOR HENRY WHITNEY
BELLOWS

Bronze memorial tablet, middle relief. Height 10 ft. 4 in.; width 4 ft. 5 $\frac{5}{8}$ in.

INSCRIPTION: FORTY-THREE YEARS MINISTER OF THIS CHURCH,
TO WHICH HE GAVE THE NAME ALL-SOULS. PRESIDENT OF THE
UNITED STATES SANITARY COMMISSION FROM 1861 TO 1878. HENRY
WHITNEY BELLOWS, D.D., BORN IN BOSTON JUNE 11TH, 1814. DIED
IN NEW YORK JANUARY, 1882.

In the possession of the Trustees of All Souls (Unitarian) Church, New York.



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1887

ABRAHAM LINCOLN

Bronze statue. Heroic size. In Lincoln Park, Chicago. The idea of an audience-chamber is suggested by a circular stone exedra, sixty feet across, which surrounds the low pedestal, in the design of which Mr. Saint-Gaudens collaborated with the late Stanford White. The inscription includes an extract from the Cooper Union speech of 1860:

LET US HAVE FAITH THAT RIGHT MAKES MIGHT, AND IN THAT
FAITH LET US TO THE END DARE TO DO OUR DUTY AS WE UNDER-
STAND IT.

Twenty years later, in 1907, the year of his death, Saint-Gaudens completed a statue of Lincoln seated, a gift by the late John Crerar to Chicago.



1887

AMOR CARITAS

Bronze high relief, in the Luxembourg Gallery, Paris. Total height 8 ft. 9 in.; width 4 ft. The sculptor repeated this figure with variations several times. The original idea was embodied in the figures on the Morgan tomb at Hartford, Conn., which were destroyed by fire.



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1887

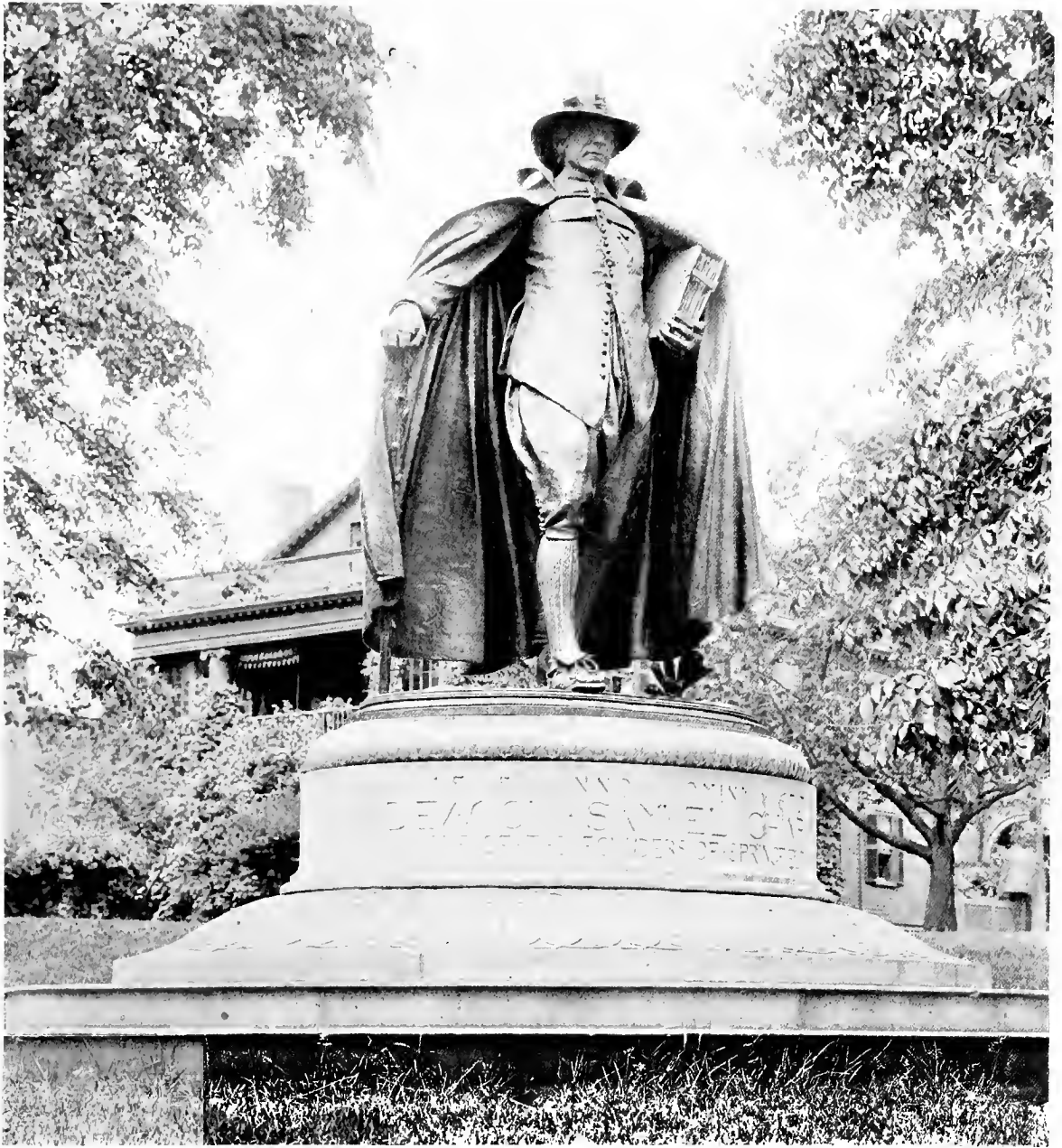
DEACON SAMUEL CHAPIN

(“THE PURITAN”)

Bronze statue in Springfield, Mass. Heroic size. Figure of a man walking; Puritan costume, with a peak-crowned hat, long flowing cloak, and carrying a staff. Branches of pine needles scattered underfoot.

INSCRIPTION: 1595 ANNO DOMINI 1675. DEACON SAMUEL CHAPIN, ONE OF THE FOUNDERS OF SPRINGFIELD.

The Pilgrim, a variation of the above, was executed in 1905.



Copyright 1905 by the Detroit Photographic Company

1888

WILLIAM MERRITT CHASE

Bronze plaque, low relief. Height $21\frac{1}{8}$ in.; width $29\frac{1}{2}$ in. In the lower left corner is a medallion with design of winged horse. The clay model of this plaque, in somewhat different form, is represented on the sculptor's easel in Mr. Kenyon Cox's portrait of Saint-Gaudens. (See Frontispiece.)

In the possession of MR. W. M. CHASE.



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1888

CHILDREN OF JACOB H. SCHIFF

Bronze low relief. Height 5 ft. 9½ in.; width 4 ft. 3 in. Sculptured frame effect of plinth. Columns and cornice hung with garlands.

A marble replica was presented to the Metropolitan Museum of Art by Mr. Jacob H. Schiff in 1906.

A bronze reduction is in the Luxembourg.



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1888

GENERAL WILLIAM TECUMSEH
SHERMAN

Bronze bust. Total height $31\frac{1}{2}$ in. Modelled from life in eighteen sittings. This bust served as the study for the head of Sherman in the equestrian statue unveiled in 1903 in New York.

In the possession of Mrs. PAUL THORNDIKE.



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1889

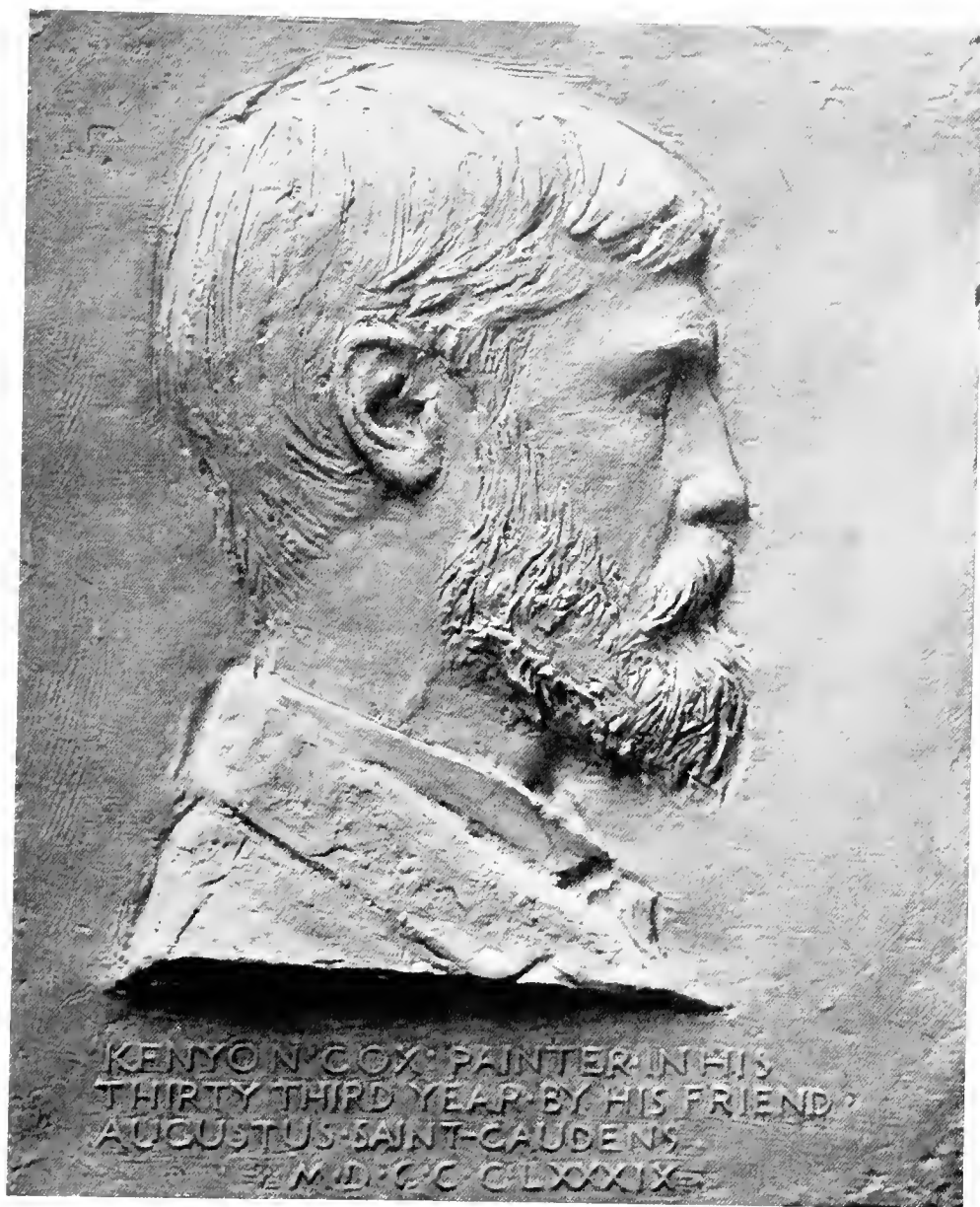
KENYON COX

Bronze plaque, low relief. Height $19\frac{1}{2}$ in.; width $7\frac{3}{8}$ in.

INSCRIPTION: KENYON COX, PAINTER, IN HIS THIRTY-THIRD
YEAR, BY HIS FRIEND, AUGUSTUS SAINT-GAUDENS, MDCCCLXXXIX.

In the possession of MR. KENYON COX.

Executed two years after the portrait painted by MR. KENYON COX of
MR. SAINT-GAUDENS.



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1889

WASHINGTON MEDAL

Bronze medal, low relief. Diameter $4\frac{1}{2}$ in.

(Obverse) Bust of Washington, side view, head in profile, directed left; Continental costume. At the right, the fasces of magistracy. Forming a border about the edge, thirteen stars.

INSCRIPTION: GEORGE WASHINGTON, PATER PATRIAE.
MDCCLXXXIX.

(Reverse) Upper half, an American eagle, with wings spread, claws holding arrows and olive branch bearing shield with legend "E Pluribus Unum." Lower left, coat of arms of New York State. Thirty-eight stars forming border.

INSCRIPTION: TO COMMEMORATE THE INAUGURATION OF
GEORGE WASHINGTON AS FIRST PRESIDENT OF THE UNITED STATES
OF AMERICA AT NEW YORK APRIL XXX, MDCCLXXXIX, BY AUTHORITY
OF THE COMMITTEE ON CELEBRATION, WASHINGTON MEDAL, NEW
YORK, APRIL XXX, MDCCCLXXXIX.



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1889

DOCTOR JAMES McCOSH

Bronze memorial tablet, middle relief. Height 8 feet $3\frac{1}{2}$ in.; width 4 ft. $7\frac{3}{4}$ in.

INSCRIPTION: JAMES MCCOSH, D.D., LL.D., FOR TWENTY YEARS
PRESIDENT OF PRINCETON COLLEGE, OCTOBER XXVII, MDCCCLXVIII—
JUNE XX, MDCCCLXXXVIII. ERECTED IN HIS HONOR BY THE CLASS
OF MDCCCLXXIX. JUNE XVIII, MDCCCLXXXIX.

In the possession of Princeton University.



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1889

JULES BASTIEN-LÉPAGE

Bronze plaque, low relief. Height $14\frac{1}{2}$ in.; width $19\frac{1}{2}$ in.

INSCRIPTION: JULES BASTIEN-LEPAGE AETATIS XXXI. PARIS
MDCCCLXXX.

In the possession of Mrs. AUGUSTUS SAINT-GAUDENS.

A reduction is in the Luxembourg.



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1891

ADAMS MONUMENT
ROCK CREEK CEMETERY
WASHINGTON, D. C.

Bronze statue, unsigned and undated.

The monument, which is enclosed in a clump of trees, consists of a block of granite against which the figure leans, and which forms one side of an hexagonal plot of about twenty feet in diameter. Opposite and occupying three sides of the hexagon is a stone bench. The figure has been variously interpreted, although Saint-Gaudens gave no name to it.



From a Copley Print, Copyright 1899 by Curtis & Cameron

1892

D I A N A

Bronze figure, surmounting the Madison Square Garden tower. The figure was originally much larger. Thinking it too large, Saint-Gaudens, in consultation with Stanford White, the architect of the tower, removed the figure and replaced it by the present smaller version.

A large statue of Diana, modelled in 1892, was exhibited in bronze at the World's Fair in Chicago in 1893, and now forms the weathervane for Montgomery Ward's tower on the Lake Front in Chicago.



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1894

CHARLES COTESWORTH BEAMAN

Bronze plaque, low relief. Height $26\frac{1}{2}$ in.; width $15\frac{1}{4}$ in.

INSCRIPTION: MDCCCLXXXIV. CHARLES COTESWORTH BEAMAN
BY HIS FRIEND, AUGUSTUS SAINT-GAUDENS.

In the possession of Mrs. C. C. BEAMAN.

A reduction is in the Luxembourg.



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1895

GARFIELD MONUMENT

Fairmount Park, Philadelphia.

A tall marble quadrilateral stele with Doric pilasters at the angles, supporting an entablature upon which rests the bust. Below in a niche stands the figure of the Republic.

INSCRIPTION (on shield): JAMES ABRAM GARFIELD, PRESIDENT
OF THE UNITED STATES, MDCCCLXXXI.



1897

MEMORIAL TO
ROBERT GOULD SHAW

Bronze relief. Boston Common.

INSCRIPTION (to the right of the floating figure of Death or Fame):
OMNIA RELINQUIT SERVARE REMPUBLICAM.

INSCRIPTION (beneath the relief): ROBERT GOULD SHAW. KILLED
WHILE LEADING THE ASSAULT ON FORT WAGNER. JULY TWENTY-
THIRD, EIGHTEEN HUNDRED AND SIXTY-THREE.

The commission for this memorial to Colonel Shaw, Commander of the Fifty-fourth Massachusetts Regiment (colored troops), who fell at Fort Wagner, was given to Saint-Gaudens by the State of Massachusetts in 1884. The work, with its many modifications, extended over an interval of twelve years, the completed monument being unveiled in 1897.



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DETAIL FROM THE SHAW
MONUMENT



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1897

PETER COOPER

Cooper Union, New York City

INSCRIPTION: ERECTED BY THE CITIZENS OF NEW YORK IN
GRATEFUL REMEMBRANCE OF PETER COOPER, FOUNDER OF THE
COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART,
ANNO DOMINI MDCCCXCVII.

Saint-Gaudens attended classes at the Cooper Union in his youth.



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PETER COOPER

Head of the bronze statue. Height 26 in.



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1898

WILLIAM DEAN HOWELLS AND
MISS HOWELLS

Bronze plaque, low relief.

INSCRIPTION: MILDRED AND WILLIAM DEAN HOWELLS, NEW
YORK MDCCCXCVIII. FROM AUGUSTUS SAINT-GAUDENS.

In the possession of MR. W. D. HOWELLS.

A replica is in the Luxembourg.



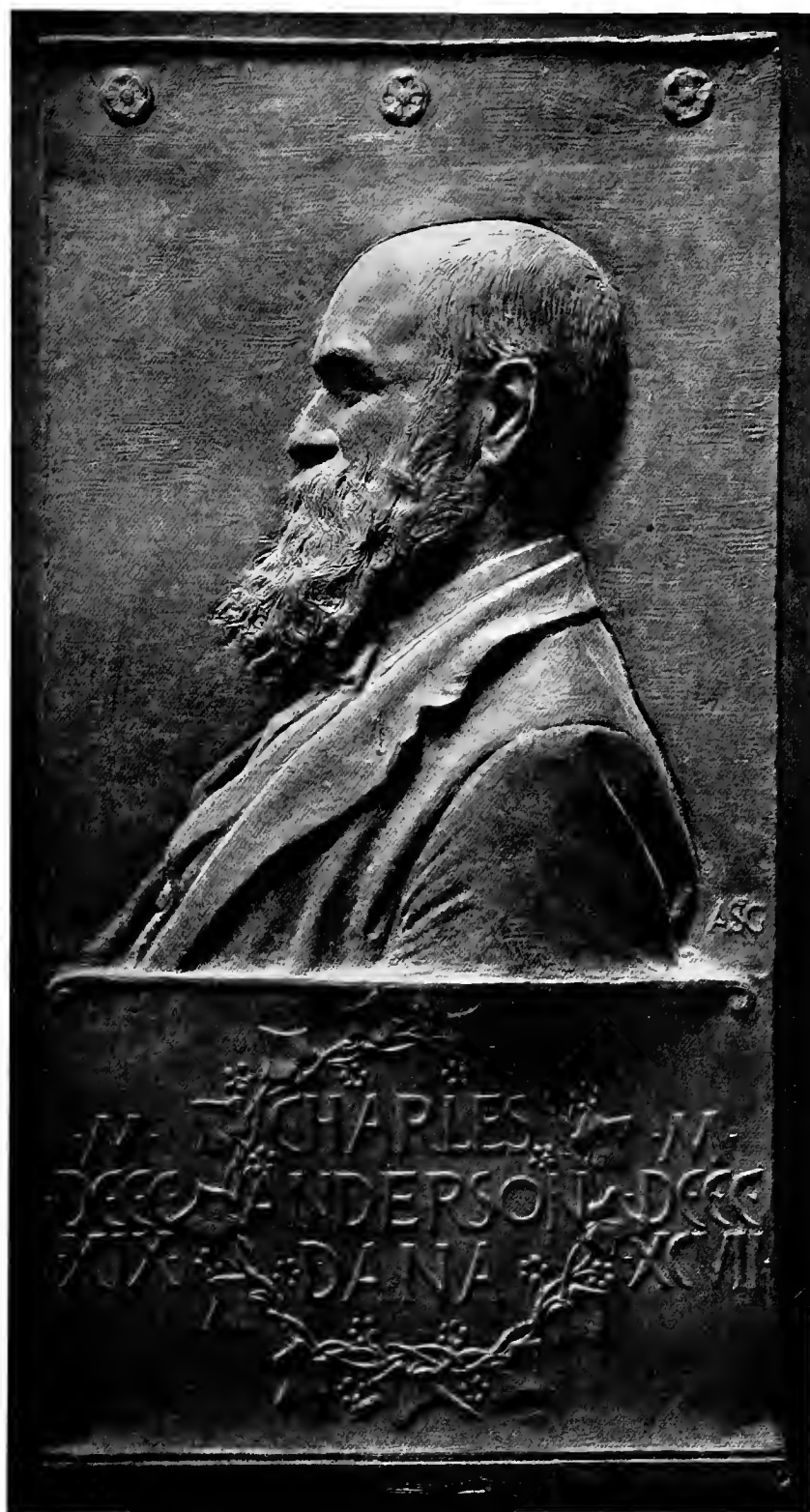
1898

CHARLES ANDERSON DANA

Bronze low relief. Height $37\frac{3}{8}$ in.; width $19\frac{3}{8}$ in.

INSCRIPTION: CHARLES ANDERSON DANA, MDCCCXIX
MDCCCXCVII.

In the possession of MR. WILLIAM M. LAFFAN.



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1899

JOSEPHINE SHAW LOWELL

Marble low relief.

Josephine Shaw Lowell. Widow of General Charles Russell Lowell. December 16, 1843–October 12, 1905.

In the possession of Miss CARLOTTA RUSSELL LOWELL.



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1901

HORACE GRAY, ASSOCIATE JUSTICE
OF THE UNITED STATES SUPREME
COURT

Bronze plaque, low relief. Height $29\frac{1}{2}$ in.; width 32 7-10 in. Robe of office. In left upper corner seal of the Supreme Court of the United States.

INSCRIPTION: HORACE GRAY IN HIS SEVENTY-FOURTH YEAR.
WASHINGTON, D. C., APRIL, MDCCCCL. MAJOR HAEREDITAS VENIT A JURE
ET LEGIBUS.

In the possession of Mrs. HORACE GRAY.



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1902

ROBERT LOUIS STEVENSON

Rectangular bronze memorial tablet in Saint Giles's Cathedral, Edinburgh, Scotland; low relief, signed and dated 1887-1902. Height 7 ft. 2 in.; width 9 ft. 2 in. A variant, but much larger, of the relief made in 1887, when Stevenson was delayed in New York by illness on his way to the Adirondacks. The sittings for the head and shoulders took place in New York. The hands were modelled from studies made at Manasquan, just before Stevenson left for Samoa. The figure is here shown in full length, covered with a travelling-rug in place of the coverlet, having a quill pen in hand in place of a cigarette, and resting upon a couch in place of the bed, with leaves of manuscript scattered upon the floor, and instead of the ivy border, extending across the top and drooping at sides of the relief, a garland of laurel interwoven at the ends with Scotch heather and Samoan hibiscus. The outline of a ship is shown in the lower right corner.

INSCRIPTION (above, Stevenson's "Prayer"): GIVE US GRACE AND STRENGTH TO FORBEAR AND TO PERSEVERE. GIVE US COURAGE AND GAIETY, AND THE QUIET MIND. SPARE TO US OUR FRIENDS, SOFTEN TO US OUR ENEMIES. BLESS US, IF IT MAY BE, IN ALL OUR INNOCENT ENDEAVOURS. IF IT MAY NOT, GIVE US THE STRENGTH TO ENCOUNTER THAT WHICH IS TO COME, THAT WE MAY BE BRAVE IN PERIL, CONSTANT IN TRIBULATION, TEMPERATE IN WRATH, AND IN ALL CHANGES OF FORTUNE, AND DOWN TO THE GATES OF DEATH, LOYAL AND LOVING TO ONE ANOTHER.

(On plinth, below relief proper): ROBERT LOUIS STEVENSON, BORN AT VIII HOWARD PLACE, EDINBURGH, NOVEMBER XIII, MDCCCL, DIED AT VAILIMA, ISLAND OF UPOLU, SAMOA, DECEMBER III, MDCCCXCIV. THIS MEMORIAL IS ERECTED IN HIS HONOUR BY READERS IN ALL QUARTERS OF THE WORLD WHO ADMIRE HIM AS A MASTER OF ENGLISH AND SCOTTISH LETTERS, AND TO WHOM HIS CONSTANCY UNDER INFIRMITY AND SUFFERING, AND HIS SPIRIT OF MIRTH, COURAGE AND LOVE, HAVE ENDEARED HIS NAME.

"Under the wide and starry sky
Dig the grave and let me lie,
Glad did I live and gladly die,
And I laid me down with a will.

"This be the verse you grave for me:
Here he lies where he longed to be;
Home is the sailor, home from the sea,
And the hunter home from the hill."

1902

M R . & M R S . W A Y N E M A C V E A G H

Bronze low relief. Height 3 ft. 2½ in.; width 4 ft. 9 in. Two figures at either end of long bench placed under a pine tree.



1903

MONUMENT TO GENERAL
WILLIAM TECUMSEH SHERMAN

Bronze group. South entrance to Central Park, New York. Figure of General Sherman on horseback, in uniform. Before the horse and rider walks a winged female figure—Nike-Eirene, or Victory-Peace—laurel-crowned, right arm extended and holding in her left hand a palm branch.

The studies for the head of Sherman were made from life in 1888, the commission for the group was received and work begun about 1892 and continued in Paris in 1897; the horse and rider without the Victory were exhibited at the Salon of the Champ de Mars in 1899, the whole in plaster at the Paris Exposition of 1900, and, with alterations, at the Pan-American Exposition, Buffalo, in 1901. Eleven years in all of study and alteration elapsed before the group was finished and unveiled on Decoration Day, 1903, at the south entrance to Central Park, New York.



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1905

SHERMAN MONUMENT :
LATER STUDY FOR THE
HEAD OF VICTORY

Bronze head. Height of head $8\frac{1}{4}$ in.; of pedestal $4\frac{1}{2}$ in.

INSCRIPTION: NIKH-EIPHNNH (VICTORY-PEACE)

Although Saint-Gaudens had a preference for this head, he did not consider that it accorded so well with the statue as the first study. The latter was used for the equestrian statue, and the profile of this second study was later reproduced in relief as the model for the new cent and the ten-dollar coin.



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1905

THE PILGRIM

Erected in City Hall Square, Philadelphia, in 1905.

A commission from the New England Society of Pennsylvania, which asked for a replica of *The Puritan*; but the sculptor gave it what is virtually a new work, which he called *The Pilgrim*.

The head was remodelled and changed and the staff was advanced; changes were also made in the cloak, and the book was reversed so that the lettering "Holy Bible" on the back is seen.



1905

PLAQUE COMMEMORATIVE OF
THE CORNISH CELEBRATION
JUNE 23, 1905

Bronze plaque in low relief. Height $32\frac{3}{4}$ in.; width $19\frac{1}{2}$ in. Design: Temple of Love.

INSCRIPTION: (Names of participants.) (*On altar*) AMOR VINCIT
. . . IN AFFECTIONATE REMEMBRANCE OF THE CELEBRATION OF
JUNE XXIII, MCMV. AUGUSTA AND AUGUSTUS SAINT-GAUDENS.

In the possession of Mrs. AUGUSTUS SAINT-GAUDENS.

The "Masque of the Golden Bowl" was performed by the residents to celebrate the twentieth anniversary of the year Mr. and Mrs. Saint-Gaudens first made Cornish their summer home.



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1907

PLASTER MODELS FOR UNITED
STATES NEW COINAGE

(1)

Head of woman, in profile, wearing olive wreath. Above, thirteen stars.
Diameter of plaster model $11\frac{7}{8}$ in. Unused design, originally intended for
one-cent piece.



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1907

PLASTER MODELS FOR UNITED
STATES NEW COINAGE (*Continued*)

(2)

Similar to No. 1, with Indian head-dress substituted for olive-wreath, and with margin of relief lowered. Depth $11\frac{3}{4}$ in.

Design for obverse of ten-dollar gold piece.



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1907

PLASTER MODELS FOR UNITED
STATES NEW COINAGE (*Continued*)

(3)

American eagle, standing; arrows and olive branch in claws. In upper right field, *INSCRIPTION*: E PLURIBUS UNUM. *Legend*: UNITED STATES OF AMERICA. Depth $12\frac{1}{2}$ in.

Design intended for reverse of the twenty-dollar gold piece, but used for the ten.



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1907

PLASTER MODELS FOR UNITED
STATES NEW COINAGE (*Continued*)

(4)

Full-length figure of winged woman, standing; flowing hair, Indian head-dress, classic robe; torch in right hand, olive branch in left; left foot raised on a rock against which is an oak branch. In the lower left field a small sketch of the Capitol building, with rising sun; lower right field, MCMVII. Border of forty-six stars. Edge bevelled. Depth $12\frac{1}{2}$ in.

Original idea for obverse of twenty-dollar gold piece.



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1907

PLASTER MODELS FOR UNITED
STATES NEW COINAGE (*Continued*)

(5)

Similar to No. 4, but without wings or head-dress for the figure; Capitol building enlarged, rays of sun lengthened and extended across from left to right. Border of stars nearer centre, leaving wider margin. Edge, thirteen stars, with legend E PLURIBUS UNUM. Depth $12\frac{1}{8}$ in.

Design for obverse of twenty-dollar gold piece.



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1907

PLASTER MODELS FOR UNITED
STATES NEW COINAGE (*Continued*)

(6)

American eagle, flying. Below, rising sun, with rays extending to margin.

LEGEND: UNITED STATES OF AMERICA, TWENTY DOLLARS.

Depth $1\frac{3}{4}$ in.

Design intended for one-cent piece, but used for twenty-dollar piece.

From plaster models in the possession of MRS. AUGUSTUS SAINT-GAUDENS.



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1907

WHISTLER MEMORIAL AT UNITED
STATES MILITARY ACADEMY

WEST POINT, N. Y.

Marble tablet, low relief. Height 21 ft. 2 in.; width 3 ft. Greek torches at sides, with a small wreath above and Whistler's butterfly device below.

INSCRIPTION (extract from Whistler's "Ten O'Clock"): TO JAMES MCNEILL WHISTLER, MDCCCXXXIV-MCMIII. THE STORY OF THE BEAUTIFUL IS ALREADY COMPLETE, HEWN IN THE MARBLES OF THE PARTHENON AND BRODERED WITH THE BIRDS UPON THE FAN OF HOKUSAI.



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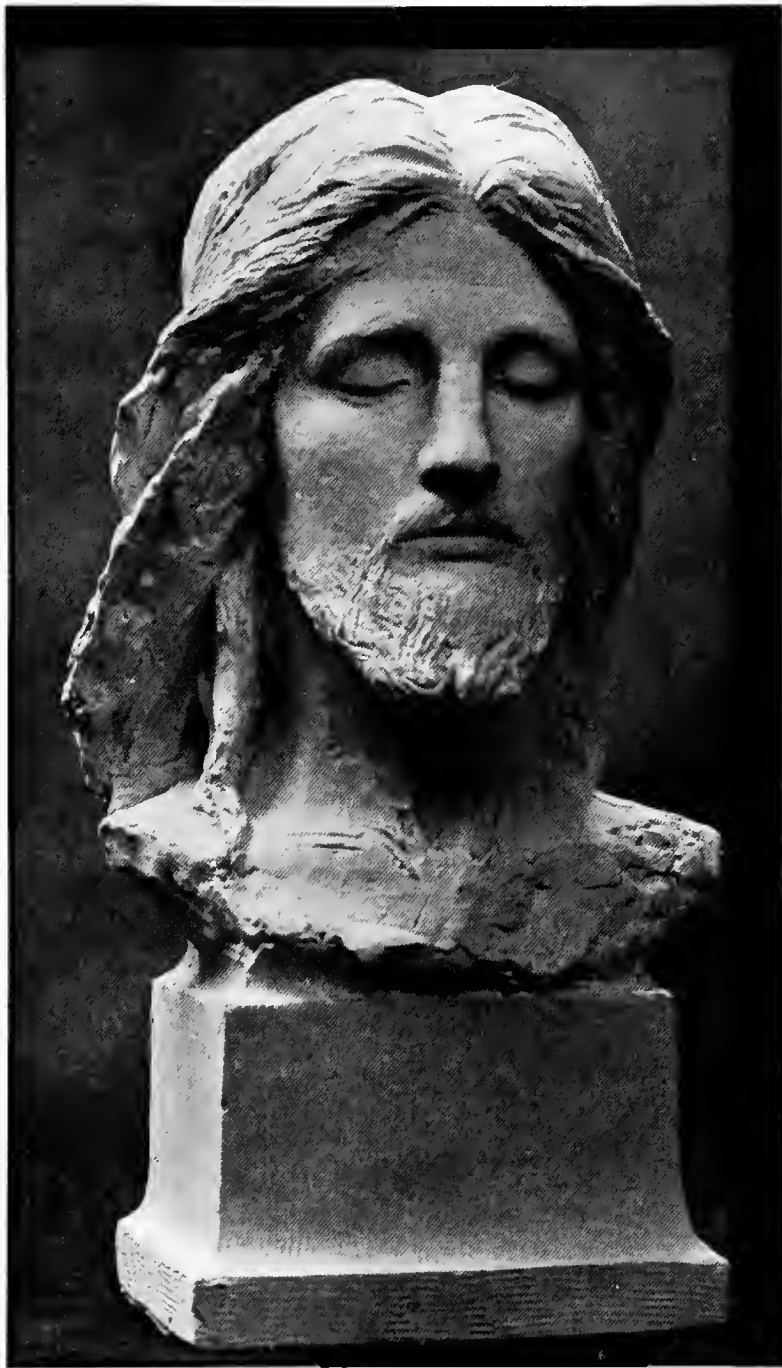
1907

STUDY FOR THE HEAD OF CHRIST

Marble head, on square block of marble. Total height 16 in.

In the possession of Mrs. AUGUSTUS SAINT-GAUDENS.

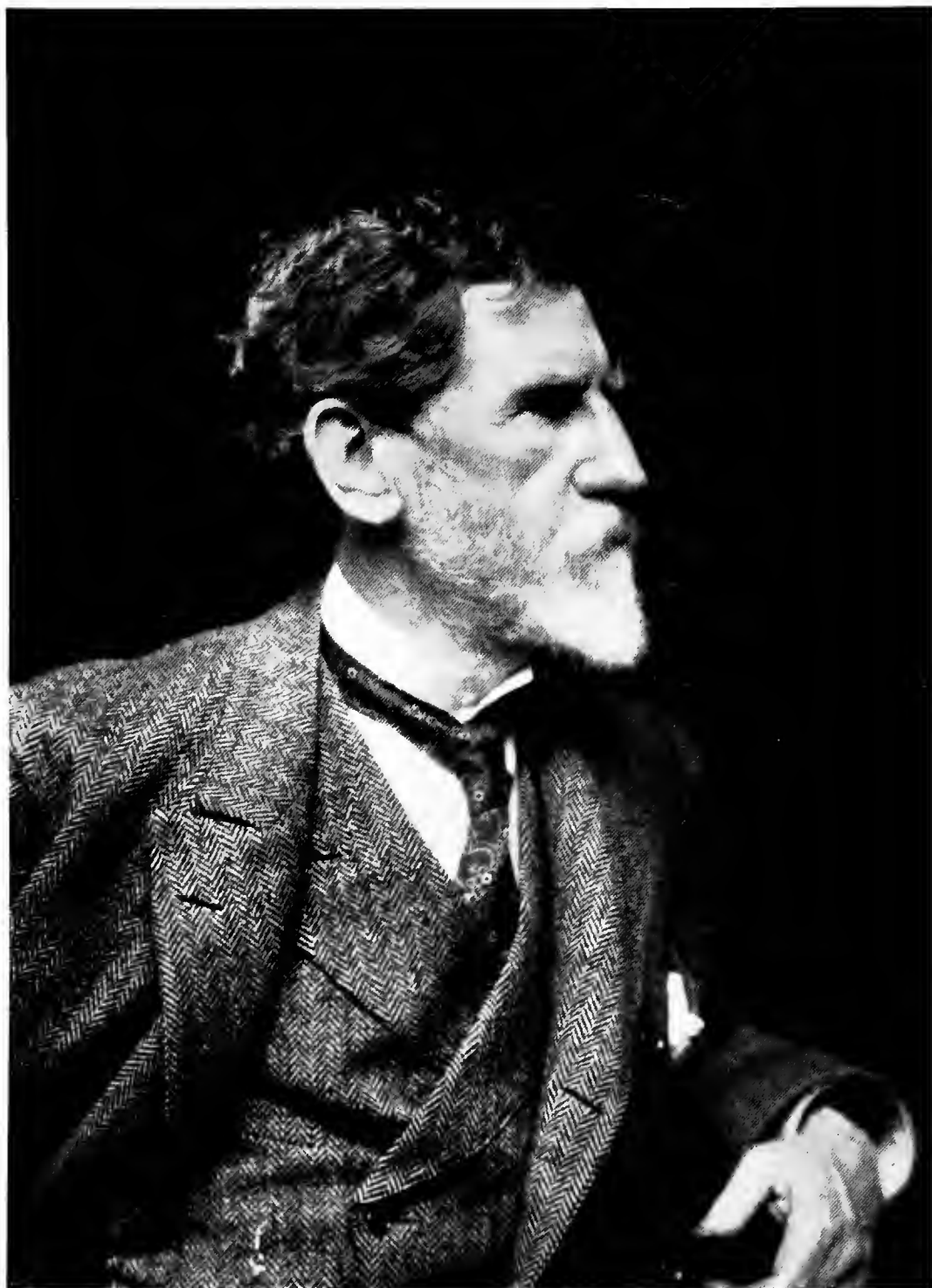
This, and the low-relief plaque of his wife, were the last pieces of sculpture worked upon by Saint-Gaudens with his own hands.



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AUGUSTUS SAINT-GAUDENS

From a photograph by DE W. C. WARD



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